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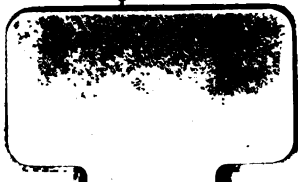
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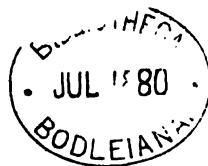
PROGRESSIVE EXERCISES IN
LATIN ELEGIAC VERSE

BY

C. GRANVILLE GEPP, M.A.

HEAD MASTER OF KING EDWARD VI. SCHOOL, STRATFORD-UPON-AVON;
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PREFACE.

It is now, I believe, very generally admitted that indiscriminate and compulsory Verse writing, at an early stage of a boy's Classical education, is not desirable. It *was* the custom in many Schools to put young boys through a course of Exercises, where the English words were placed as nearly as possible in the Latin order, and where the English was so excessively literal as often to be barely intelligible at first sight. Without any further preliminary training, boys were then expected to take a passage of English Poetry, and turn it into Latin verse. As a natural consequence, many were disheartened and sickened at the very name of Verses : and the question arose, whether it was worth while to teach Verses at all, when so much time was spent in acquiring the art of writing them with such very small and unsatisfactory results ?

The answer to this question it is not my purpose to discuss. So long as Prizes are to be gained at

the Universities for Verse Composition, Verses must be taught at our Classical Schools; and it is to supply the want of a book which shall *from the first* familiarize the pupil with the differences of idiom, the turns of expression, and the cultivation of taste, necessary to Verse writing, that I have compiled these Exercises.

The book is intended, then,—not for very young boys,—but for those who, having been already well grounded in Grammar, and having read some Ovid or Virgil, may be presumed to know the ordinary rules of Prosody, and to be able to scan a Verse correctly. It will soon be easy to sift the poets from the unpoetical herd: and, if a boy has no taste for Verses, he cannot give them up too soon.

The Introduction is divided into three parts. In the Cautions it has been my aim to show boys what they are *not* to do, rather than to multiply *rules*, which are too often forgotten as soon as read. A certain amount of *Mechanical Aid* is necessary: and this I have endeavoured to give in the *Poetic Ornaments* and *Licences*, and in the *Aids to Versification*. It must be distinctly borne in mind, however, that this is a book for *beginners*, and must be supplemented by personal reading and observation.

It is hoped that the Appendix will be found useful. Tutors will impress upon their pupils the importance of using judgment, and of taking time, place, and circumstances into consideration in the use of Tables I. II. III.

Table I. contains Names of Women.

Table II. contains Names of Birds.

Table III. contains Names of Trees, Plants, and Flowers.

Table IV. has been added that the Tutor, *at his discretion*, may point out the *Technical* names of *Figures* illustrated in the Introduction and the Exercises. Such technicalities have been purposely omitted in the Introduction, as only tending to overload and confuse the memory.

As the book consists of Exercises in the *Elegiac Metre* only, the choice of suitable passages was necessarily limited : still I trust that there is sufficient variety in the selection to make the whole not altogether uninteresting.

The notes on the Paraphrases are intended to be suggestive. The great object is to make boys observe and think for themselves : and the Tutor is the best judge of the amount of illustration and explanation necessary. The Paraphrases themselves are as idiomatic as circumstances would permit : nor have I thought it necessary always to indicate where pronouns, personal or possessive, are to be expressed or omitted.

In Part II. I have commenced with difficult passages, the notes to which will be found, I hope, sufficiently copious. From these passages I have gone on to easier ones ; and from them again, with

gradually diminishing help, to harder pieces. By the time the LXIst Exercise is reached, a boy ought to be able to shift for himself.

It remains for me to acknowledge with many thanks the kindness of those friends who have favoured me with translations of various Exercises, or assisted me with their experience and advice: and to add, that I shall at any time most gladly receive suggestions for the improvement of the work.

C. G. GEPP.

TONBRIDGE, *February*, 1871.

PREFACE TO THE FIFTH EDITION.

THE First Edition of this little work appeared at a time when public opinion was decidedly unfavourable to Verse Composition. Step by step, however, the book has won its way, and still holds its ground. The reception with which it has met hitherto encourages the Author in the hope that his object has been, to some extent, realized. Much will always depend, of course, upon the method adopted by the teacher; but if the Author has helped to make the process of versification less distasteful and less wearisome to boys than it sometimes used to be, a great point will have been gained. In sending forth this new Edition, he would fain hope that some of those who have used his book now share his wish

. . . . nostras extrema per oras
Cedentes terris faciant vestigia Musae.

C. G. GEPP.

KING EDWARD VI. GRAMMAR SCHOOL,
STRATFORD-UPON-AVON, *March*, 1880.

CAUTIONS.

- A. 1. In the *Hexameter* avoid :
- a. Frequent Elisions,
 - b. Defective Cæsura,
 - c. Spondee in fifth place : and let the *first* foot be a Dactyl in preference to a Spondee.
2. The *last word* should be either a trisyllable, or a dissyllable. Avoid such endings as—
- majoribus est elementis
 - pulcerrima Laodamia
 - non magna est copia apud me
 - memorabile quod sit
 - animos ad religionem
 - nos quoque fulgeremus
 - caros ad amicos
 - saltus virides per.
3. The line should not end with *two dissyllables*, as,—
 “O bona mater”—“magnam tibi causam.”
- B. 1. (a) The Pentameter must have its Penthemimers kept accurately *distinct*; i.e. the break in the line should be caused by the *last syllable* in a word, and *not by Elision* (1).
- (b) The first Penthemimer should not conclude with a monosyllable (2), *unless preceded by a long monosyllable* (3), or a word of two short syllables (4).

EXAMPLES. (1) { Hei misero eripuisti || omnia nostra bona
 { Quanta in amore tuo *ex* || parte reperta mea est.
 (2) { Quod licet *inter vos* nomen habete meum
 { Justaque *quavis est* sit minor ira dei
 { O di reddite mi *hoc* pro pietate mea.

Such lines are quite inadmissible. But lines like the following are not uncommon:—

(3) Tu dominus, *tu vir*, tu mihi frater eras.

(4) Præterito *magis est* iste pudendus amor.

N.B. An exception may be made when the monosyllable is "*est*," and the word before it is *elided* :—e. g. "*Una celebrata est per duo liba dies.*"

2. Use Elisions *very sparingly* in the first half, and particularly avoid them in the second half of the line; *unless a vowel is elided before "est."* E. g. "*tuta futura via est.*"

N.B. In this way only may a single monosyllable stand *at the end* of a Pentameter. Such lines as :—

"*Hæc illi fatuo maxima lætitia est*

"*Præmia si studio consequor ista sat est*

"*Omnis an in magnos culpa deos scelus est*"

are not to be imitated.

3. The first foot should be a Dactyl *by preference*. If otherwise, the line should begin with a word of *three long syllables*, or its equivalent.
4. The last word in a Pentameter should be a word of *two syllables*¹, and either a *verb*, a *noun substantive*, or a *possessive* or *personal* pronoun. The line should *not* end with a participle, an adverb, or an adjective.

N.B. Exceptions to this rule are participles which are used like substantives, e. g. *amans*, "a lover;" the adjectives "*novus*" and "*pius*;" with certain adverbs in an antithetical sentence: e. g.

"*Ultima Tarquinius Romanæ gentis habebat*
Regna, vir injustus, fortis ad arma tamen."

Ov. Fast. ii. 687.

¹ For the sake of variety a quadrisyllable, as "*pōstērītās*," may *occasionally* end the line, or a word like "*āmicītiæ*," of five syllables; but words like "*pērlēgērē*," "*ādūltērīā*," or one of three syllables, like "*pēdībūs*," "*rēcītēt*," *never*.

5. The quantity of the last word should be \cup —.
The line should *never* end with \grave{a} short.—E. g.

"Si qua relictæ jacent osculor arma *tæx*²."

A few ablatives—e. g. Jove, pede, vice, bove,—*may* end the line ; and a syllable which is common, as *mihî*, *tibî*, or which may be long by position, as *pêtît*, is considered long at the end of a line.

Avoid a monosyllable before the last word :
e. g. "Gramineos pastor dulce canit *per* agros."

- C. The *sense* should close with the end of the couplet, and *generally* there should be a pause at the end of the Hexameter. If, however, the *sense* is carried on into the Pentameter, the first word should always be a Dactyl, or a Trochee ($_ \cup$); and a semicolon should be the strongest pause allowed after it.

- D. Never elide a monosyllable.

- E. 1st. Never put in Gradus Epithets *merely to fill up the line*; but take care that they are either expressed, or *implied in the sense* of the passage before you.

2ndly. Never leave an Epithet out.

3rdly. Never apply two Epithets to the same word.

- F. Be very careful about the order of your words, especially in the case of words connected by conjunctions, words in apposition, adverbs, and the words they qualify. E. g. take the lines

"Nulla superba viri facta, nec arma, cano.

"Nunc volucrem laqueo, nunc piscem ducitis hamo.

"Ducentur capti juvenes captæque puellæ."

The lines would *scan*, if you were to write ;

"Nulla nec arma viri facta superba cano.

"Nunc volucrem piscem laqueo nunc ducitis hamo.

"Ducentur capti captæ juvenesque puellæ."

but you would write utter nonsense.

² There are a few instances in Ovid, but they are too rare to justify the violation of the rule. See Fasti iv. 624; v. 620; vi. 422.

-
- G. Never use "is," "ea," "id," except in the formulæ, "Vix ea fatus erat."—"Quidquid id est." It is *very rarely* used otherwise: though there is an instance in Ovid, *Fasti* v. 484.
- H. Remember that a vowel *cannot be short* before SC, SM, SP, SQ, ST, X, or Z. On the other hand, you must not lengthen a short vowel before them. The position is to be avoided.
- N.B. *Smaragdus* (*smaragdineus*, adj.), *Zacynthus*, *Xanthus*, and *Scamander*, are exceptions to this rule.
- I. Avoid the jingling recurrence of the same syllable: e. g. "mater amata"—"ore priore"—"humilis tantis sim conditor actis"—"O fortunatam natam me consule Romam!"—"O revoca fratrem, revoca, carissima mater."
- J. Depend upon your own ingenuity and memory; and use your *Gradus* and *English-Latin Dictionary* as little as possible.
- K. In the course of your reading you will come across exceptions to the rules laid down here and elsewhere in this book. When you have written as much, *and as well*, as Ovid, Propertius, and Tibullus, you may take the same liberties; but not till then. Use no words for which you have *only* the authority of Lucretius, Catullus, or writers of the Silver Age. Your "*Gradus*" may often mislead you.

POETIC ORNAMENTS AND LICENCES.

- a. The use of the singular for the plural, and the converse, is often productive of great elegance. E. g.

Cum *flore*, Mæcenas, rosarum.

In ramis *multa* latebat avis.

Supplex tua *numina* posco.

So "nos," "noster," for "ego," "meus."¹ Observe too the peculiar construction of the following line:—

Et flēsti, et *nostros* vidisti *flentis* ocellos.

- β. The perf. Ind. is often used like the Greek frequentative aorist. E. g. Illius immensæ *ruperunt* horrea messes, "are wont to burst." Virgil, G. i. 49.

- γ. The perf. Inf. is elegantly used for the present. E. g. Si pectore possit *excussisse* deum.—*Commisisse* cave quæ mox mutare labores.

- δ. The future perfect may often be used for the future.

- ε. A future ind. active may be expressed by periphrases like the following—

E. g. Quando *erit ut condas* urbem?

= quando condere poteris?

Quumque *erit ut patriæ natalia* rura *revisam*.

= quum patriam revisero.

- ζ. 1. The latter half of a Pentameter is often used to begin the succeeding Hexameter. E. g.

"Tu mea compones et dices, ossa, Propertî

Hæc tua sunt, eheu! *tu mihi certus eras* :

Certus eras, eheu!"

¹ But "vos," "vester," must not be used for "tu," "tuus."

2. Such repetitions as the following are pretty, and may be imitated:—

Tu pennas *gemmâ*, *gemmâ* variante capillos.
 Sed *fugit* interea, *fugit* irreparabile Tempus.
 Uxor amans *flentem flens* acrius ipsa tenebat.
 Audiit æquorei piscator *murmura* monstri,
Murmura disjectam vaticinata ratem.

- ι. The present Infinitive (Historical Inf.) is often used for the Finite Verb.

- κ. The Historic present is often used for the Aorist.

- λ. The Enclitics *quê*, *nê*, *vê* are often annexed to some word to which they do not strictly belong:—

- (a) When the word to which they are annexed is *common* to both members of the sentence:—

e. g.

Messalam terra dum *sequiturque* mari.
 Ne capiti Soles ne *noceantque* nives.
 Pacis eras *mediusque* belli.

Cf. Tibull. i. 1. 51.

- (b) When the word to which they are annexed is quadrisyllabic:—e. g.

Mensibus antiquis *præposuitque* duos.
 Ferratam Danaës *transiliamque* domum.
 De facili *composuitque* luto.

Add Tibull. i. 6. 54, 3. 38; ii. 5. 72. Ov. Tr. iv. 1. 39, and *passim*.

N.B. Be careful not to join the enclitic to the former of the words which it connects or separates. E. g. “vaccam venditque juvencam” might stand by (a) above; but “vendit vaccamque juvencam,” or “vaccamque vendit juvencam,” would be absurd.

AIDS TO VERSIFICATION.

The following will be found useful, and may be committed to memory with advantage.

- I. a. "Dare" with acc. of substantive = verb; e. g.
dare ruinam = ruere, dare ruborem = rubere,
&c. &c.

It is also occasionally used with adjectives;

E. g. Hæc ego *vasta dabo* = vastabo.

- b. "Factus" with adj. = past part. or simple adj.

E. g.

Lassaque facta mari lassaque facta viâ = lassata.

- c. Prohibitions may be expressed by—noli, parce, mitte, fuge, desine—with verb in inf. or by "cave," with verb in subj.

- d. A command, or request, may be expressed by "fac," "facito," with 2nd pers. subj. See also VII. 5, note, on "*Quin.*"

- e. A comparative may occasionally be expressed by the positive with "plus solito," "præter solitum," "plus justo."¹

- f. A superlative may be expressed by a periphrasis with the comparative. Instead of saying, "the handsomest youth," you may say more elegantly, "a youth, than whom none other is handsomer," juvenis, quo non formosior alter.

- g. "Former" may be translated by "qui fuit ante."—Compare "lacrimas quas dabat illa," *her* tears; "quos colit ille lares," *his* house, &c. &c.

¹ Obs. "quantum non" = "magis quam." Hor. Epod. xvii. 31.

h. "All" may be elegantly translated by "quidquid," with gen. of noun or neuter adj. A few instances will suffice. E. g. "He carried off all the silver there was in the city." *Lat.* Abstulit argenti quidquid in urbe fuit.—"All a woman's beauty." *Lat.* "Quidquid habet pulcri mulier." "All the Lydians who inhabited the Etruscan territory." *Lat.* "Lydorum quidquid Etruscos incoluit fines." Compare the use of "quot." e. g. "Every day," quotquot eunt dies: "all the islanders," quot colunt insulam. (Cf. Tibull. i. 1. 51. Catull. iii. 2.)

i. English Compound Adjectives may often be expressed by the Latin gen. or abl. *of quality*, with epithet. E. g. 'bare-headed,' "nudo capite:" 'blue-eyed,' "cæruleis oculis:" 'an honest-faced lad,' "ingenui vultus puer."

II. 1. Notice:—non sine = cum (prep.): non ullus = nullus: non nullus = aliquis: nullus non = omnis: non unus = plurimus: non alius = idem. Similarly: —non levis = gravissimus: non humilis = superbus, &c. Also: —non nisi = tantum: non unquam = nunquam: non nunquam = sæpe: non bene = malè, or vix: non malè = bene: nil non = omnia. So: —non memini = obliviscor: non sino, non patior = veto.

2. Observe also the intensive force of "bene," e. g. bene fidus = fidissimus: and the negative force of "malè," "parum," "minus." E. g.

Male fidus, "faithless."

Parum castus, "polluted."

Minus audiens, "inattentive to."

Note also "malè," in the sense of, "to one's cost."

III. Notice the following pleonasm:—Et vel adhuc:

—pariter—pariter :—nimium nimiumque :—
 iterumque iterumque : inde vel inde :—nisi si
 = nisi : tunc quum = quum :—si licet, et fas
 est :—fertque refertque :—statve caditve :—
 itque reditque : terque quaterque, &c. &c.

- IV. Look out in your Dictionary, and note the usages
 of (a) Matutinus, vespertinus, nocturnus, serus.
 (b) Dedoleo, dedisco, desuesco, defloreo, depudet.
 (c) Muto, fallo, amo, audio, mórór.

- V. The Ethic Datives—mihi, tibi, nobis, vobis—are
 often elegantly redundant. Sic *tibi* planitiem
 curvæ sinus ambit arenæ. "So, look you," &c.
 Quid *mihi* Celsus agit? "What is my Celsus
 doing?" Ubi nunc *nobis* Deus ille magister?

Occasionally they are almost equivalent to the
 possessive pronoun; e. g. "*tibi* ripa viret,"
 thy bank is green; just as "*cui* ripa" would
 be used for the "*cujus* ripa" of prose.

- VI. Two uses of the vocative require special notice.
 a. The possessive genitive may be turned into
 the vocative with the addition of "*tuus*" or
 "*vester*." E. g.

Eng. The Tiber's banks.

Lat. Thy banks, O Tiber.

- b. The 3rd person may be changed into the 2nd
 by addressing the subject in the vocative. E. g.
 The dove once wounded by the hawk's
 talons is frightened, &c.

Terretur minimo pennæ stridore columba

Unguibus, accipiter, saucia facta tuis.

The chief use of these constructions is in
 enumerations or descriptions, to avoid mono-
 tony.

VII. The use of certain conjunctions is productive of great elegance. Such are—*At*, *ergo*, *nempe*, *scilicet*, *sic*, *siccine*, *quippe*, &c.

A few examples are subjoined:—

1. *At*. "But it will be said," introducing an allegation, or objection, started by another.

At bene nupta feror, quia nominer Herculis uxor.

It is also expressive of sudden emotion; e. g.

At, O Deorum quidquid in cœlo regit.

Cf. Virg. *Æn.* ii. 535.

2. *Ergo*. "Can it be that!" "So then!" (like ὥς ἄρα.)

Ergo Quintilium perpetuus sopor urget?

Ergo sollicitæ tu causa, Pecunia, vitæ es?

Cf. Crabbe, *Parish Register*, Part iii.

"Go, of my sexton seek whose days are sped?

What! he himself! *and is* old Dibble dead?"

And M. G. Lewis, *Sir Agilthorn*,

"*And must* sad Eva lose her lord?

And must he seek the martial plain?"

3. *Licet* (sometimes "*licebit*") with subj. "although."

4. *Nempe*, in answer to questions; as we say, "Why,"—"the fact is."

5. *Quin*¹? "Why not?" with a verb in ind. pres. = Imperative. E. g.

Eia age, quin fugimus? *mecum pete sola locorum.* "Fly to the desert, fly with me."

6. *Quo*? "To what end?" (this word should be looked out specially, and the variety and peculiarity of its constructions noted.) Cf. use of "*unde*."

7. *Scilicet*. "I ween;" often *ironical*, "forsooth."

¹ Commands, prohibitions, and petitions may be interrogatively expressed; e. g. "*Quin taces?*" Hush! "*Cui (das) verba?*" None of your falsehoods! "*Quò fugis?*" Stay!—(Compare I. d.)

Ante pedes cæcis lucebat semita nobis:

Scilicet insano nemo in amore videt.

And *ironically*,

Scilicet is Superis labor est, ea cura quietos

Sollicitat.

8. *Sic* (a) in prayers; (b) in protestations.
9. *Siccine?* (implying a reproach.) "Is it thus that?"
Siccine me patriis avectam perfide, ab oris,
 Perfide, deserto liquisti in litore, Theseu?
10. { *Quid quòd?* (with Ind.) "Furthermore," "Again."
 Adde quòd.

VIII. (a) Be prepared to avail yourself of contracted forms of words, as well as of long syllables resolved into two short ones. E. g. Vinculum, poculum, nauta; lenibat, molliabat; noram, nossem; silvia, dissoluissae, persolvenda, &c.

(b) Also of the occasional shortening of the penult of the 3rd pers. pl. perf. ind. E. g. Stetlerunt, palluerunt, exciderunt.

(c) Also of the ending -ère instead of -erunt, and of -re instead of -ris in the passive. Also of the use of Greek forms of words, especially in proper names.

(d) Also of the licence allowed in the use and combination of *numerals*, and in the use of sive—ve, seu—aut, sive—sive, and even first sive omitted. So et—et, que—et, que—que, &c. &c.

IX. In translating it will be necessary sometimes to condense, sometimes to expand, sometimes to break up, the English. In every case your aim should be to give the *force* and *sense* of the passage *idiomatically*, i. e. as a Latin poet would have expressed it. Servile adherence

to literalness will result in a production that is not only neither poetry nor prose, but probably not even Latin.

- X. Observe phrases and idioms in the course of your reading, and collect them in a book. Study good translations, and commit them to memory. The turning of a difficult expression will often be suggested by something you have seen before.

NOTES ON PROSODY.

- I. (a) 2nd Declension.—Ovid and Propertius use Genitive Sing. -ī of Nouns with Nom. -ius, -ium: as *ingēnīī*, *ēxsilīī*. Virgil and Horace use the contracted forms, as *oth*, *ingent*, *pecull*.

- (b) 5th Declension.—In Gen. and Dat. Sing. e is long after a vowel, e.g. *dīēī*; but doubtful after a consonant. Thus we find *fīdēī* in Lucretius; but *fidēī* in writers of the Silver Age: so again *rēī* in Horace, but *rēī* (sometimes *reī*, monosyll.) in Lucr.

N.B. It will be best to imitate Ovid, Horace, and Virgil, in using the *contracted forms* of the Gen. and Dat., as *fīdē*, *dīē*; except in the case of *dies*, for which we have Virgil's authority.

- II. The i in *flo* is long, except in those tenses where r is present: e.g.

Omnia jam flent, fieri quæ posse negabam.

- III. Genitives in -ius have penult doubtful, as *illius* or *illius*. So with *ipsius*, *istius*, *nullius*, *ullius*, *unius*. It is safest to regard the penult of *aliterius*, *utrius*, as short; and of *solius*, *totius*, as long. *Alius* has the penult always long.

- IV. The final syllable in *antea*, *interea*, *postea*, *præterea*, *propterea*, is long. Ovid, *Fasti*, i. 165, is no exception.

Postea there may be scanned *pōsteā*, by *Synæresis*; or it may be resolved into *post ea*.

- V. (1) The prep. *præ* in composition, *before a vowel*, is shortened; e. g. *præcūsus*, *præstūs*, *præstūtiſſe*.
 (2) The prep. *pro*, in composition, is mostly long *before a consonant*, as *prōdo*, *prōcumbo*, *prōficiō*.

Obs. (a) *Propago* (verb) and *propago* (-ginis), with *procuro* (procurator) and *propino*, have *pro* doubtful.

Obs. (b) The best authors have *pro* short in

procella	profugio
profano	profugus
profanus	profundo ¹
profari	profundus
profestus	pronepos
proficiscor	protervus.
profiteor	

N.B. In Greek compounds *pro* (= *πρo*) is short.

- VI. *De*, before a vowel, and *re*², in composition, are short: e. g. *dēhisco*, *dēoscūlor*: *rēduco*, *rēfero*, *rēmīto*.

Obs. *Re* is long in *recido*, *rejicio*, *religio*, *religiosus*, *reliquiæ*: also in the perfects *recidi*, *reperi*, *repuli*, *retuli*, and tenses formed from them. These words are more correctly spelt *reccidi*, *repperi*, &c.

N.B. *Rēfert*, from *rēfēro*: *rēfert*, impers. Also *rēcido* (*cado*): but *rēcido* (*cædo*).

- VII. Observe *ōmitto*, *ōperio*.

- VIII. Observe (1) *sto*, *stāre*, *stābam*, *stābo*, *stārem*: but *dūre*, *dūbam*, *dūbo*, *dūrem*, *dūtus*, *dūturus*. *Dā*, *dās* alone are long.

(2) The 2nd Pers. Sing. of Fut. Perf. and Perf. Subj. is doubtful. We have *oraveris* (Virg.), *dederis* (Ov.).

The quantity of the penult in the 1st and 2nd Persons Plur. of the same tenses is also doubtful. We have, for instance, *egerimus* (Virg.), *videritis* (Ov.): but *fecerimus* (Catull.), *dederitis*, *contigeritis* (Ov.).

(3) *Hic* (adv.) is always long: *hic* (pron.) is doubtful, but mostly long. *Hoc* (abl.) is long: *hoc* (nom. and acc.) is long in the best writers.

¹ Catullus has *prōfudit* once; but the balance of authority is in favour of *prōfundo*. The same remark applies to *propello*, which has first syll. long, except in two passages of Lucretius.

² Except, of course, when long by position, as *rēcindo*, *rēcscribo*.

(4) *Cor* is best regarded as short.

[The reading of *Ov. Heroid. xv. 79* is open to question.]

IX. The following compounds of *facio* have *e* short: calefacio, labefacio, madefacio, patefacio³, pavefacio, rube-facio, stupefacio, tremefacio, tumefacio.

In *putrefacio*, *e* is short in Ovid. In *liquefacio*, *e* is generally short, but is found long in Ovid and Catullus. In *tepefacio*, *e* is short, *with one exception* in Catullus.

³ *Lucr.* has *patēfecit, patēfiet*.

PART I.

EXERCISE I. (*Graves*).

AGAIN the balmy Zephyr blows,
Fresh verdure decks the grove ;
Each bird with vernal rapture glows,
And tunes its notes to love.

Ye gentle warblers, hither fly,
And shun the noon-tide heat ;
My shrubs a cooling shade supply,
My groves a safe retreat.

Stanza I. 1, 2. Lo, again the Zephyr breathes pleasant odours; and the wood is-green, gay with new garb.—3. And every (nullus non, Aids II. 1) bird glows with vernal rapture (dulcedo).—4. And begins (ineo) the tender strain of first love.

Stanza II. 1. "Hither fly," turn your flight hither.—2. To where (quò) the shade keeps off the ray of the noon-day (medius) sun.—3, 4. Here my shrubberies supply cool shades (latebræ); and my grove gives safe (non violandus, Aids II. 1) retreats (tectum). See Poet. Orn. a.

EXERCISE II. (*same continued*).

Here freely hop from spray to spray,
Or weave the mossy nest ;
Here rove and sing the livelong day,
At night here sweetly rest.

Amidst this cool translucent rill,
That trickles down the glade,
Here bathe your plumes, here drink your fill,
And revel in the shade.

Stanza I. 1. Here you may freely (*nullo cohibente*, *abl. abs.*) flit through the shade.—2. Here weave, each for itself, your mossy nests (*lares*). Observe the use of “*quisque*” with a plural verb.—3, 4. Here wandering at will (*quod libet*) beguile the day with song; here pleasing rest is to be sought by you at night.

Stanza II. 1—4. Where the rill invites you, pellucid with cold (*egelidus*) wave, [the rill] Which trickling with slender stream (*fons*) wanders-through the fields: Here slake your thirst, and, your feathers being bathed in the spray (*adspergo*), Go, whither it pleases you to go, through the shady grove,—Or, Go through the shady grove, a joyous band.

Observe in Stanza I. “*lares*” poetically used of a bird’s nest.

EXERCISE III. (*same continued*).

Hither the vocal thrush repairs,
Secure the linnet sings;
The gold-finch dreads no slimy snares
To clog her painted wings.

Sad Philomel! ah, quit thy haunt
Yon distant woods among:
And round my friendly grotto chaunt
Thy sweetly plaintive song.

Stanza I. 1, 2. The thrush with vocal throat (*abl. quality*) frequents these retreats, and the linnet in safety (*tutus*) gives forth a careless (*securus*) strain.—3, 4. Nor does the gold-finch dread for herself slimy snares, lest her golden wing (*Poet. Orn. a*) should feel sudden delays.

Stanza II. 1, 2. Quit, sad Philomel, thy distant retreats, where the remote wood conceals thy nest.—3, 4. Here mayst thou weep, here amid friendly bowers (*sedes*) [thou mayst] utter plaintive strains with tuneful (*argutus*) voice.

EXERCISE IV.

No fish stir in our heaving net;
 The sky is dark and the night is wet;
 And we must ply the lusty oar,
 For the tide is ebbing from the shore:
 And sad are they whose faggots burn, 5
 So kindly stored for our return.
 Our boat is small, and the tempest raves;
 And nought is heard but the lashing waves,
 And the sullen roar of the angry sea,
 And the wild winds piping drearily: 10
 Yet sea and tempest rise in vain;
 We'll bless our blazing hearths again.
 Push bravely, mates; our guiding star
 Now from its turret streameth far:
 And now along the nearing strand 15
 See swiftly move yon flaming brand:
 Before the midnight hour is past,
 We'll quaff our bowl and mock the blast.

1, 2. The fish leap not amid our (nobis, Aids v.) heaving nets; black night shrouds the sky with rainy clouds.—3, 4. 'Tis time now, my comrades, to bend to your lusty oars, for the wave is leaving the shore (Poet. Orn. a) with ebbing flood (refluum salum).—5, 6. And with anxious hand *a crowd kindly-thrifty* (non male parcus (Aids II.), or officiosus), *for their husbands about to return* is piling (repono) wood upon (super) the fire. Italicised words in line 6.—7, 8. Small indeed is our boat; the awful tempest rages: and the voice falls without-being-heard (irritus) amid the lashing (allisus) waters.—9, 10. And the threatening roars (Poet. Orn. a) of the angry sea swell (glisco); and the piping (stridulus) blasts which rave with dreary sound.—11, 12. But in vain rages [the anger] of the sea, in vain the anger of the storm: the holy flame of our hearth will welcome (excipio) us on our return (redux). Poet. Orn. ζ. 2.—13, 14. Push on (eja agite), my comrades; lo! far and wide, like (instar, with gen.) a star, the light gleams from

the turret top, and guides our way.—15, 16. And now as-we-approach (part.), o'er the shore (pl.) We see torches move-backwards-and-forwards (ire redire¹) hither and thither (huc illuc) *with rapid course* (line 15).—17, 18. Ere (prius—quàm) the late hour of mid-night shall have flown, it shall be ours (fas erit) to quaff our cups (Aids VIII. a) in mockery of the winds (irrisis Notis, abl. abs.).

Observe 'Notus' used for any wind.

EXERCISE V. (*Sir W. Scott*).

O listen, listen, ladies gay;
No haughty feat of arms I tell.
Soft is the note, and sad the lay
That mourns the fate of Rosabelle.

Moor, moor, the barge, ye gallant crew:
And, gentle lady, deign to stay;
Rest thee in Castle Ravensheuch,
Nor tempt the stormy firth to-day.

Stanza I. 1. Listen (ore faveo) all of you, O ladies, a merry company (genialis turba).² Note that "turba" and similar words, are often used with an epithet *in apposition*. Thus, for "pale ghosts," you might put "umbræ, pallida turba," &c.—2. No haughty feats nor arms of a hero do I sing.—3, 4. Only (Aids II. non nisi) with gently-sounding lay and sad plaint, do we mourn *thy* fate, *O Laodamia* (Aids VI.).

Stanza II. 1, 2. Hither come (agite), moor the barge (carina), my brave comrades: and thou, O maiden, stay (siste viam) awhile, I pray.—3, 4. Repeat the "siste viam," (Poet. Orn. ζ): And mayst thou linger to-day 'neath our castle (turris). *And* (ne-ve) trust *not* thy sails to the stormy firth.

Observe that *Laodamia* is used as a long name, and therefore somewhat parallel to *Rosabelle*. The list at the end will furnish you with names of suitable quantities: but a certain amount of taste must be exercised in the selection. Observe also, "carina," "turris," the part put for the whole; as "rota" often = "currus," &c., &c. Observe also how the difficulty of "Ravensheuch" is surmounted.

¹ Ovid, *Fasti*, i. 126.

² Cf. Ovid, *Her.* xii. 10, 30.

EXERCISE VI. (*same continued*).

The blackening wave is edged with white ;
To inch and rock the sea-mews fly :
The fishers have heard the water-sprite,
Whose screams forebode that death is nigh.

Last night the gifted Seer did view
A wet shroud swathed round ladye gay :
Then stay thee, Fair, in Ravensheuch ;
Why cross the gloomy firth to-day ?

Stanza I. 1, 2. The milk-white foam now edges (*prætexo*) the blackening waves: the sea-coots now seek the shores and well-known (*notus*) rocks. Or, No isle, no rock (*silex*) is untenanted-by (*vaco*) the sea-fowl.—3, 4. The fisher (*Poet. Orn. a*) has heard the shrieks of the sea (*adj.*) monster, shrieks that-foreboded (*vaticinor*, *part.*) a wrecked vessel.

Stanza II. 1, 2. And on yester eve the gifted (*præsaus*) Seer saw a lady's limbs shrouded (*pres. inf. pass. tego*) with a wet robe.—“a lady's,” *femineus*.—3. Linger, fair maiden, 'neath our castle.—“linger,” *Aids VII. 5*.—4. Why dost thou assay-to-cross (*tento viam*) o'er the black firths to-day ?

Observe in Stanza I. 4 the repetition of the word “shrieks.” See *Poet. Orn. ζ. 2*.

EXERCISE VII. (*same continued*).

'Tis not because Lord Lindesay's heir
To-night at Roslin leads the ball,
But that my ladye-mother there
Sits lonely in her castle-hall.

'Tis not because the ring they ride,
And Lindesay at the ring rides well,
But that my sire the wine will chide,
If 'tis not fill'd by Rosabelle.

Stanza I. 1, 2. We go, she said, not because (*non quòd*, with subj.) the heir of the neighbouring chieftain (*princeps*) leads the merry dances in Roslin Castle (*arx Roslinea*).—3, 4. But alas! my mother alone in the lonely hall of the fortress, my mother sprung from noble ancestry (*non humilis sanguis*) is sitting.

Stanza II. 1, 2. What if my love (*noster amor*), where the ring (line 2) is grazed (*stringo*) with many a lance, shall have stood forth a conspicuous (*conspicio*, part. in *-dus*) horseman?—3, 4. My father, I ween (*Aids VII. 7*), will chide (*insector*) the grape with reproaches, unless his daughter's hand shall give (*Poet. Orn. 8*) the full cups.

Observe in Stanza I. 3, 4 the repetition of words, and the expansion of the expression "ladye-mother." Also observe how the future-perfect is used for the future, and "*plena dare*" = *implere*. Cf. *Aids I. a*.

EXERCISE VIII. (*same continued*).

O'er Roslin all that dreary night

A wondrous blaze was seen to gleam:

'Twas broader than the watch-fire light,

And redder than the bright moon-beam.

It glared on Roslin's castled rock,

It ruddied all the copse-wood glen:

'Twas seen from Dryden's groves of oak,

And seen from cavern'd Hawthorn-den.

Stanza I. 1, 2. Above Roslin heights (*arces Roslineæ*), through the dreary hours (*tempora*) of night, the flame shines (*Poet. Orn. κ*) with unwonted (*non suetus*) light.—3, 4. With less broad light fires blaze for watchers (part.), nor is the moon red with so crimson a glare (*nitor*).

Stanza II. 1, 2. The rocks of Roslin (adj.) and the castled (*turritus*) crags gleam: the ruddy glare goes through the glen, through the whole grove.—3, 4. The distant oak-groves see the opposite (*adversus*) flames; the hollow (*concavus*) rocks shine with the opposite fires.

Observe in Stanza I. 3, 4, how the *sense* is expressed by slightly changing the English. Also how the English is broken up to express "copse-wood glen." Also how the Historic present makes the description more graphic.

EXERCISE IX. (*Lyte*).

Abide with me : fast falls the even-tide :
The darkness deepens ; Lord, with me abide.
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day :
Earth's joys grow dim, its glories pass away :
Change and decay in all around I see ;
Oh Thou, who changest not, abide with me.

Stanza I. 1. "Abide," &c. Be my (*mihi*) companion, O Christ. "Fast falls," *ruit toto æthere*.—2. "Deepen," *densor*.—3, 4. Though (*ut*, with subj.) friends and comforts fail alike (*pariter*—*pariter*. Aids III.), be [*my*] companion, and bring Thou help to me helpless (*inope*).

Stanza II. 1. The end of life is at hand : our short time (*ætas*) ebbs backwards.—2. "Grow dim," *languesco* ; "glories," singular. (Poet. Orn. α).—3. I see nought but what is failing (*dēcidūus*), nought but what is changeable, (Aids II. *nil non*).—4. "Who changest not," be careful to use the passive voice.

Observe in Stanza II. 1, how the English is broken up, to avoid the confusion of metaphor which would result from a literal translation in Latin.

EXERCISE X. (*same continued*).

I need Thy presence every passing hour :
What but Thy grace can foil the tempter's power ?
Who like Thyself my guide and stay can be ?
Through cloud and sunshine, Lord, abide with me.

I fear no foe with Thee at hand to bless :
Ills have no weight, and tears no bitterness.
Where is death's sting ? where, grave, thy victory ?
I triumph still, if Thou abide with me.

Hold Thou Thy Cross before my closing eyes ;
 Shine through the gloom, and point me to the skies:
 Heaven's morning breaks, and earth's vain shadows
 flee :

In life, in death, O Lord, abide with me.

Stanza I. 1. "Every passing hour" (quotquot eunt soles) I, destitute, require Thy presence (numina, Poet. Orn. a).—2. In my sorest need (res extremæ) Thou [art] my (mihi) only safety.—3, 4. Thou only art my guide, and the stay (tutela) of my being (res meæ), whether the day goes forth bright or darksome.—Omit the words, "Lord, abide with me," here.

Stanza II. 1. With Thee at hand (præsens, abl. abs.), the threatening foe will not make me afraid (tremefacio). Poet. Orn. ð.—2. "Tears," fletus, singular :—"have no," vaco, with abl.—"ills," cura, singular.—3, 4. Where now are the wounds, where now [is] the victory of Death? If Thou art my leader (abl. abs.), I shall be a conqueror in every (quilibet) battle.

Stanza III. 1, 2. Let Thy Cross be present when my (mihi) eyes shall be closed ; and let it, bright through the darkness, point the path to the stars.—3. Day has dawned in heaven : earthly clouds give way (cedo).—4. [Whether] I live or die, &c. Aids VIII. d.—Compare Horace, C. I. iii. 16 ; vi. 19 ; xxxii. 6 ; III. iv. 21 ; and Catull. iv. 19.

In Stanza I., line 2, "tempter" and "grace" are words which it would be impossible to translate into *Classical Latin* : the sense therefore is given. In Stanza II. 3, you could not personify the grave ; and, after all, it is only a synonym for Death.

EXERCISE XI. (*Sir W. Scott*).

Speed, Malise, speed ! the dun deer's hide
 On fleeter foot was never tied :
 Speed, Malise, speed ! such cause of haste
 Thine active sinews never braced.
 Bend 'gainst the steepy hill thy breast,
 Burst down like torrent from its crest :
 With short and springing footstep pass
 The trembling bog and false morass.

1, 2. Away with delays, *Mēlissūs*: than whom none fleetier has been wont (omit *est*) to bind his foot with the deer's (adj.) hide. See Aids I. f.—3, 4. "Such cause," &c. never (non unquam) before did cause for flight so urgent (*gravis*) add vigour (*vires*) to thy sinews.—5, 6. Climb (Aids I. d. fac, with subj.) thou with stalwart breast the steeps of the mountain. Burst down (*corripio iter*) like a stream from its highest summit.—7, 8. And with active (*agilis*) foot speed o'er the unsafe (*parum tutus*, Aids II. 2) bogs, and places (*loca*, n. pl.) hardly to be approached (part. in *-dus*) with treacherous mud (*lūtum*).

EXERCISE XII. (*same continued*).

Across the brook like roebuck bound,
 And thread the brake like questing hound:
 The crag is high, the scaur is deep,
 Yet shrink not from the desperate leap:
 Parch'd are thy burning lips and brow, 5
 Yet by the fountain pause not now:
 Herald of battle, fate, and fear,
 Stretch onward in thy fleet career!
 The wounded hind thou track'st not now,
 Pursue'st not maid through greenwood bough
 Nor pliest thou now thy flying pace 11
 With rivals in the mountain race:
 But danger, death, and warrior deed,
 Are in thy course.—Speed, Malise, speed!

1, 2. Go, cross (*supero*) the torrent with a bound, like (*mōrē*, with gen.) a roe-buck (*capella*). Thread (*subeo*) the brakes (*septa*) and brambles like (*uti*) a keen hound (*catulus*).—3, 4. The rock rises high, look you (Aids v.); behold, the ravine (*bārāthrum*) yawns: take thy headlong way fearlessly (lit: "fear being laid aside").—5, 6. Thirst parches (*torreo*) thy lips, dry thirst parches thy brow; do thou however forbear (*parce*) to halt (*sistere gradum*) by (*ad*) the fountain.—7, 8. Depart, the messenger of Mars, and of fate too (*simul*), as well as (*idem*) of fear; and press on (*pergo*), *Melissus*, with swift flight.—"Nuncius" in line 8.—

9, 10. 'Tis not thy (tibi) care now to seek the tracks of the wounded (ictus) hind, nor to follow the nymph through the deep forests. "Seek," in line 10.—11, 12. Thou assayest not to-day to conquer thy comrades in running (gerund); thou fliest not in-rivalry (certatim) o'er the well known heights.—13, 14. Danger (alea) is-in thy course, and death, and warlike prowess (virtus): the way is long, hasten: away with delays, Meliasus.

Observe the repetition of the verb in line 5, (Poet. Orn. §. 2). Observe also the use of "idem" = "et."

EXERCISE XIII. (*same continued*).

Fast as the fatal symbol flies,
In arms the huts and hamlets rise:
From winding glen, and upland brown,
They pour'd each hardy tenant down.
Nor slack'd the messenger his pace; 5
He show'd the sign, he named the place:
And, pressing forward like the wind,
Left clamour and surprise behind.

1, 2. Soon as (ut primum) the fatal symbol (tessera) of battle flies-forth, the rural band rises to arms throughout the hamlets (pagus). Look out "tessera" in the Dictionary.—3, 4. And stalwart men flock (coëo) together in long train, all that (quot) the brown woodlands (saltus), all that the hollow vale nourishes.—5, 6. Meanwhile the messenger slacks not his panting course; he shows the sign, he tells (doceo) where the camp is (subj.).—7, 8. Swift he presses on (urgeo iter), and challenges (provoco) the breezes in speed; behind comes din, and alarm follows close (subsequor).

Observe the use of the Historic present. See Exercise VIII. note.

EXERCISE XIV. (*Burns*).

Again rejoicing Nature sees
Her robe assume its vernal hues;
Her leafy locks wave in the breeze,
All freshly steep'd in morning dews.

In vain to me the cowslips blaw,
In vain to me the violets spring :
In vain to me in glen or shaw
The mavis and the lintwhite sing.

Stanza i. 1, 2. Now Nature sees that her vernal hues have returned, and the earth smiles clad with new garb.—3, 4. And the light breeze of Favonius fans (agito) her leafy locks, where the dew bathes the grove with morning (adj.) shower.

Stanza ii. 1, 2. But for me in vain the narcissus breathes its perfumes, and the violet peeps forth (exserit ora) from its hiding-place (plural).—3, 4. Through groves and vales the linnet sings with the thrush : each pours a melody that will not avail (nil profecturus).

There is no classical word for cowslip ; nor is it necessary *always* to give the exact words for flowers, even where they exist, any more than it is to Latinize all English Proper Names. Suitable words will be found at the end of the book.—Observe how the word “spring” is expanded. The phrase will be found a useful one, as applied to primroses, snow-drops, &c. &c.

Observe in Stanza ii. 3, 4 how the English is broken up. The word “uterque” will frequently be found useful in similar cases.

EXERCISE XV. (*same continued*).

The merry ploughboy cheers his team,
Wi’ joy the tentie seedsman stalks ;
But life to me’s a weary dream,
A dream of ane that never wauks.

The wanton coot the water skims,
Amang the reeds the ducklings cry :
The stately swan majestic swims,
And every thing is blest but I.

Stanza i. 1, 2. The merry (securus) ploughboy cheers (hortor) his horses with his voice : and the busy sower plies (urgeo) his joyous task.—3, 4. I weary drag out a tedious (longus) life in

(per) dreams, dreams never (non ullo die) to be shaken off (part. in -dus).

Stanza II. 1, 2. Here the coots play on (per) the surface of (summus) the river's waves: here amid the reeds the ducklings (gens anātinā) cry (crepo).—3, 4. The swan glides majestic (insultans) with stately crest (vertex): I alone am harassed with anxious breast.

Observe in Stanza II. 2 the turning of "ducklings:" and, in line 4, observe that, while not one word is the same as the original, the *sense* is completely given.

"Securus," from "sine-cura." Observe the phrase "non ullo die."

EXERCISE XVI. (*same continued*).

The shepherd steeks his faulding slap,
And o'er the moorlands whistles shrill:
Wi' wild, unequal, wandering step,
I meet him on the dewy hill.

And when the lark, 'twixt light and dark,
Blithe waukens by the daisy's side,
And mounts and sings on fluttering wings,
A wae-worn ghaist I hameward glide.

Come, Winter, with thine angry howl,
And raging bend the naked tree;
Thy gloom will soothe my cheerless soul,
When Nature all is sad like me!

Stanza I. 1, 2. Now every flock returns: the folds around are closed: the woodland (saltus) echoes (refero) the shepherd's shrill whistle (sibilum, pl.).—3, 4. Whilst I hurry (rapior) with blind course over the lonely-parts (devia, n. pl.) of the mountain, he approaches to meet (obvius) me amid the dews.

Stanza II. 1, 2. And when, near (sub, with acc.) the confines of doubtful night, the lark rises, where the ground is white with many a daisy.—3, 4. While she sings overhead (supra), poised on trembling wings, scarcely do I wend-my-way (deferor) home (acc. of motion towards) like-a-ghost with stealthy foot.

Stanza III. 1, 2. But come thou, O Winter, angry (*fremebundus*) with horrid tumult, and raging (*sævus*) shake the grove bare (*nudus*, with *abl.*) of leaves.—3, 4. Thus shalt thou touch my sad mind with sad pleasure (*dulcedo*), when (*ut*) the earth itself shall sigh-in-answer-to (*adgemo*) my sorrows.

Observe in Stanza I. 3, 4 how the words "rapior," "cæcus," "devius," express severally the epithets, '*wild,*' '*uncertain,*' '*wandering;*' and for Stanza III. 3. see Poet. Orn. ζ. 2.

EXERCISE XVII. (*Rogers*).

Dear is my little native vale ;

The ring-dove builds and murmurs there:

Close by my cot she tells her tale

To every passing villager.

The squirrel leaps from tree to tree,

And shells his nuts at liberty.

1, 2. Sweetly (suave, neut. adj. used adverbially) smiles for me the slope (declive) of my native vale, where the murmuring (blandus) dove has placed her nest.—3, 4. [The dove] who repeats her sad plaints near my threshold (Poet. Orn. a), and beguiles the journey of the passing husbandman.—5, 6. Meanwhile the squirrel (sciŭrus; this word must have an exception made in its favour; but see Caution H.) bounding through the thick plantations (arbutum), rejoices to crack (rodo) his nuts with careless tooth.

“At liberty,” i.e. undisturbed, “securus.” The epithet is often transferred elegantly from the word to which it would naturally belong to some other noun in the sentence. This is called *Hypallage*.

EXERCISE XVIII. (*Sir W. Scott*).

They bid me sleep, they bid me pray ;

They say my brain is warp'd and wrung:

I cannot sleep on Highland brae ;

I cannot pray in Highland tongue.

But were I now where Allan glides,

Or heard my native Devan's tides,

So sweetly would I rest and pray
That Heaven would close my wintry day!

1, 2. But (*Aids VII. 1*) my companions bid me sleep and pray to the gods; but [*say they*] my (*mihi*) mind raves (*deliro*) wrung (*tortus*) with frenzy.—3, 4. I cannot sleep amid Highland braes (*montanæ salebræ*): my tongue knows-not how to utter (*refero*) Highland prayers.—5, 6. Place-ye me where *Allia* glides with placid course, or where *Dēvā* threads (*pererro*) my native fields.—7, 8. How (*quàm*) sweet slumbers shall I enjoy (*carpo*), how devoutly (*rite*) shall I pray, that the last (*supremus*) hour may close my wintry days.

EXERCISE XIX (*same continued*).

'Twas thus my hair they bade me braid:
They bade me to the church repair:
"It was my bridal morn," they said,
"And my true love would meet me there."
But woe betide the cruel guile, 5
That drown'd in blood the morning smile!
And woe betide the fairy dream!
I only waked to sob and scream.

1, 2. "Thus," they said, I remember, "gather (*colligo*) thy locks in a knot, soon to-enter (*part. in -rus, fem.*) the temples of the deity with well-omened foot.—3, 4. Thy (*tibi. Aids v.*) bridal morn (*lux Hymenææ*) is-rising: why goest thou not (*Aids VII. 5*) to-meet-him (*obvius*), to-where (*quò*) thy true (*bene-fidus. Aids II. 2*) lover has long been expecting thee.—*Din, dudum, &c.* take the verb in the *present tense*. E. g. "I have long been ill," *jamdudum ægroto*.—5, 6. But woe betide (*malè pereat*) the dawn, which, after blood had been shed (*abl. abs.*), using (*perf. part.*) cruel guile (*plural, Poet. Orn. α*), made-me-forget (*dedoceo*) my smiles.—N.B. "*risus*" belongs to line 5.—7, 8. For as soon as (*simul ac*) the joys of the fairy (*fictus*) vision (*visum*) vanished (*pereo*), There was nothing but sobbing, nothing but wailing.

Observe the use of "*dedoceo*" in line 6; and the repetition in line 8. For "*amans*," subst. Cf. *Virg. Æ. i. 352; iv. 429.*

EXERCISE XX. (*Burns*).

Behold the hour, the boat arrive !
Thou goest, thou darling of my heart.
Sever'd from thee can I survive ?
But fate has will'd, and we must part.
I'll often greet this surging swell, 5
Yon distant isle will often hail :
"E'en here I took the last farewell,
"There latest mark'd her vanish'd sail."

1, 2. The time is-at-hand: thou leavest thy country, my darling (*rerum carissima*): Behold the ship soon to-depart (*part. in -rus*) enters the harbour.—3, 4. Can I live severed from thy embrace? We are parted (*solvor*), and the fates refuse me as a companion to thee.—5, 6. Nevertheless the wave which swells, the isle which lifts itself afar, each is oft to-be-hailed (*part. in -dus*) by my voice. See Exercise XIV. Stanza II. 4 note.—7, 8. There (*illâ parte*) I said (*diximus*, *Poet. Orn. a*) farewell with last utterance (*ore supremo*): There (*illic*) the extremities of her sails (*extremi sinus*) vanished (*delitescio*).

Observe the expression, "*carissima rerum*." Also observe how the order of the English in lines 1, 2, is slightly varied without affecting the sense.

EXERCISE XXI. (*same continued*).

Along the solitary shore,
While flitting sea-fowls round me cry,
Across the rolling, dashing roar,
I'll westward turn my wistful eye.
"Happy, thou Indian grove," I'll say, 5
"Where now my Nancy's path may be
"While through thy sweets she loves to stray,
"Oh, tell me, does she muse on me?"

1, 2. Oft shall I lonely roam (*spatior*) along the lonely strand, where the flitting sea-fowl cries (*gemo*) on this side and that,

(inde vel inde).—3, 4. Oft o'er the waves that-rise-and-fall (alternus) with threatening (part. minitor) roar, my eyes fixed shall seek-again-and-again (repeto) the Western regions¹.—5, 6. And O thou, whithersoever my *Nancy* may wander, I'll say,—happy, happy grove of Indians.

Note.—The “quocunque” must be separated by the figure called Tmesis, thus, “quo mea cunque :” and the intensive force of the second “happy” must be expressed by “ter-que quater-que.”

7, 8. Tell me, when straying (devius) she traverses [thy] pleasant retreats, does she mindful think of (respicio) her absent husband?

EXERCISE XXII. (*Burns*).

Now blooms the lily by the bank,
 The primrose down the brae;
 The hawthorn's budding in the glen,
 And milk-white is the slae:
 The meanest hind in fair Scotland 5
 May rove their sweets amang;
 But I, the queen of a' Scotland,
 Maun lie in prison strang!

1, 2. The lilies (Poet. Orn. *a*) now bloom on the green margin of the bank; the primrose now springs (Exercise XIV. Stanza II. 2) on the sloping (pronus) heights.—3, 4. The thorn begins to put forth its buds (germen) through the vale, and the sloe is-bright with milk-white (lacticolor) array (cultus).—5, 6. The lowest hind (upilio) whom Scotland (*Scotica tellus*) has brought forth, can go at will (quò libet) amid these treasures of the country.—7, 8. Lo I, whom the Scotch land owns (fateor) as queen, linger forsooth (*Aids VII. 7*) confined (pressus) in a strong prison.

¹ For the use of “alternus” in line 3, compare Propertius, El. iii. 3, 7, Scilicet *alternâ* quoniam jactamur in undâ: and for “repeto” in line 4, compare Horace, C. i. 9. 20, Compositâ repetantur horâ.

EXERCISE XXIII. (*same continued*).

My son! my son! may kinder stars
 Upon thy fortune shine!
 And may those pleasures gild thy reign
 That ne'er wad blink on mine.
 God keep thee frae thy mother's faes, 5
 Or turn their hearts to thee:
 And where thou meet'st thy mother's friend,
 Remember him for me.

1, 2. But mayst thou, my son, live, I pray, [under] a kinder (*magis æquus*) star, and may thy lot befall (*venio*) better than my lot.—3, 4. And may [that Peace] which never looked-down-on my [years] with niggardly (*malignus*) light, may Peace [I say] all-gold (*aureus*) ever smile on (*rideo*, with *acc.*) thy years.—5, 6. And would that God would keep far aloof (*longè arceo*) thy mother's (*adj.*) foes; or teach them at least to-do-no-harm to thee. Poet. Orn. γ.—7, 8. And do thou, if ever (*olim*) any one shall have befriended (*bene facio*, with *dat.*) me in-my-sorrow (*miser*), mindfully (*adj.*) love him, my son, for the sake of (*ob*) thy mother.

EXERCISE XXIV.

Ride a cock-horse
 To Banbury Cross,
 To see a fine lady
 Upon a white horse.
 With rings on her fingers, 5
 And bells on her toes,
 She shall have music
 Wherever she goes.

1, 2. Go,—my (*noster*) knees shall serve instead (*præstare vicem*) of a hack (*cāballus*) for thee,—to-where (*quò*) a marble-statue (*marmor*, or *statua*) adorns the Banbury (*Banburiensis*) market-place.—Observe that "*genua*" is to be scanned "*gēnvā*."

See Virgil, *Æn.* v. 432. Similarly "tēnŭŭ" is scanned "tēnvŭ." —N.B. The first line, with the exception of the first word, is to be placed in a parenthesis.—3, 4. There a lady, who has (cui) a steed than which snow [is] not more spotless (purus), sits magnificent (conspiciendus) with a royal robe.—5, 6. Ten (bis quinque) sounding bells (æs, pl.) hang from her toes (pedum digiti): an abundance of rings (sardōnyx) adorns either hand.—7, 8. So, whithersoever she roving (devius) shall wend her course (plural), she shall hear only (non nisi, Aids II. 1) pleasant sounds.

Observe "sum," with the dative, often = "habeo." In line 3 the *est* is to be omitted. In 5, 6 observe the transposition of the English. This may often be done without affecting the sense.

EXERCISE XXV. (*Tannahill*).

Keen blows the wind o'er the braes o' Gleniffer;
 The auld castle turrets are cover'd wi' snaw:
 How changed frae the time when I met wi' my lover
 Among the broom bushes by Stanley green shaw!
 The wild flow'rs o' Simmer were spread a' sae bonnie,
 The mavis sang sweet frae the green birken tree: 6
 But far to the camp they hae march'd my dear
 Johnnie;
 And now it is Winter wi' nature and me.

1, 2. Now cold blow the blasts o'er my native braes (saltus): the snows have o'erspread (incumbo) the aged towers.—3, 4. How different a season (tempus) once joined my lover to me, where the grove and the bushy (virgis densa) broom are-green.—5, 6. Bonny (nitidissimus) Summer had scattered her wild (incultus) flowers: and the bird was singing sweetly (dulce, neut. adj. used adverbially) amid the birches.—7, 8. But they have hurried my (noster) boy far-away into the battles: Winter has come to the fields, and it (illa) has come to me.

Observe that there is no attempt made to translate "Stanley," while "Gleniffer" is adequately represented by "patrius."

EXERCISE XXVI. (*same continued*).

Then ilk thing around us was blithsome and cheery,
 Then ilk thing around us was bonnie and braw :
 Now naething is heard but the wind whistling dreary,
 And naething is seen but the wide-spreading snaw.
 The trees are a' bare, and the birds mute and dowie ;
 They shake the cauld drift frae their wings as they
 flee, 6
 And chirp out their complaints, seeming wae for my
 Johnnie,—
 'Tis Winter wi' them, and 'tis Winter wi' me.

1, 2. Then all things were smiling most happy for us ; Love made all things brighter than usual (Aids i. e).—3, 4. Nought now reaches (pervenio) my ears save (nisi) the drearly-whistling (triste fremens. Exercise XXV. 6) North wind ; Nought save the drifted (fusus) snow spreads-wide for-me-to-gaze-at (quod prospiciam).—5, 6. The grove is stript-of (careo) leaves—(singular. Poet. Orn. a) : the sad birds are hushed : they shake the snow off (decutio) their passing wing.—7, 8. Each one (nullus non—Aids II. 1. fem.) has seemed to utter its complaints with me : Alike (pariter) we weep that wintry days are-here (adsum).

EXERCISE XXVII. (*same continued*).

Yon cauld sleety cloud skiffs along the bleak mountain,
 And shakes the dark firs on the stey rocky brae ;
 While down the deep glen bawls the snaw-flooded
 fountain,
 That murmur'd sae sweet to my laddie and me.
 'Tis no its loud roar on the wintry wind swellin', 5
 'Tis no the cauld blast brings the tears i' my e'e :
 For O, gin I saw but my bonnie Scotch callan,
 The dark days o' Winter were Simmer to me !

1, 2. The cloud with cold hail now scours (verro) the bleak heights; and the dark pine-tree trembles on the precipice (præceps, n.).—3, 4. And the stream which whispered (imperf.) with so sweet a murmur, now re-echoes (rēmūgio) in the deep (imus) glen with swollen waters.—5, 6. But not the water's loud-roar (horror), increased by wintry winds,—not the North-wind now bids my tears to flow (eo).—7, 8. For for me, if only (dum, with subj.) it-be-allowed to see (Poet. Orn. γ) my laddie restored (receptus), Even (vel) black Winter will assume (traho, Poet. Orn. δ) Summer's (adj.) beauty.

EXERCISE XXVIII. (*C. Rossetti*).

Summer is gone with all its roses,
 Its sun, and perfumes, and sweet flowers,
 Its warm air and refreshing showers;
 And even Autumn closes.

Yea, Autumn's chilly self is going,
 And Winter comes, which is yet colder:
 Each day the hoar-frost waxes bolder,
 And the last buds cease blowing.

Stanza I. 1, 2. Summer has passed alike (pariter) with its sun and its perfumes; Everywhere the flower has fallen, the roses have perished.—3. Now the Zephyr has lulled (pono; cf. Virgil, *Æn.* x. 103. Look the word out): the refreshing (genitalis) shower ceases.—4. Autumn himself is now closing (lego) his last days.

Stanza II. 1. Repeat the Pentameter with the exception of the word Autumn (Poet. Orn. ζ). "Chilly self is going," gelidus-que recedit.—2. And Winter comes-on colder and colder.—3, 4. Every day (quotquot eunt soles), the cold presses on (insto) bolder; And the last bud (gemma) grieves, having lost its bloom (rubor, abl. abs.).

This Exercise should be noticed, as showing what a little ingenuity will do in the way of expansion. Observe, too, the repetition of the comparative adj. in Stanza II. 2. It is very pretty in Elegiac verse.

EXERCISE XXIX. (*Burns*).

Flow gently, sweet Afton, among thy green braes;
Flow gently, I'll sing thee a song in thy praise:
My Mary's asleep by thy murmuring stream:
Flow gently, sweet Afton, disturb not her dream.

Thou stock-dove, whose echo resounds through the
glen,
Ye wild-whistling black-birds in yon thorny den,
Thou green-crested lapwing, thy screaming forbear:
I charge you, disturb not my slumbering fair.

Stanza i. 1, 2. Mayst thou flow (eo) gently (adj.) among thy green braes (saltus), O Aftōna; Mayst thou flow gently, O river to-be-sung by my (noster) lyre.—3, 4. My (noster) *Tyndaris* is-asleep near thy whispering waves; do thou forbear to disturb the dreams of my mistress. (Aids i. c.)

Stanza ii. 1, 2. Cease thy plaints, O dove, in (sub) the deep glen (ima vallis); do thou, O blackbird, forbear to chirp (crepo) in the thick brambles.—3, 4. Hush (desine), thou green-crested heron. Hush: nor (neu) disturb my mistress' dreams.—“Green-crested,” *spectabilis viridi cristâ*.

EXERCISE XXX. (*same continued*).

How lofty, sweet Afton, thy neighbouring hills,
Far mark'd with the courses of clear-winding rills:
There daily I wander, as noon rises high,
My flocks and my Mary's sweet cot in my eye.

How pleasant thy banks and green valleys below,
Where wild in the woodlands the primroses blow:
There, oft as mild Evening weeps over the lea,
The sweet-scented birk shades my Mary and me.

Stanza i. 1, 2. How thy (tibi) neighbouring hills rise on-every-side, Whence many a (plurimus) stream wanders with clear

waters.—3, 4. Hither wandering (*devius*), when the sun holds the mid sky in his course, I oft seek with my flock my Tyndaris' threshold (plural).

Stanza II. 1, 2. [How] sweetly (see Exercise XXV.6) thy banks, how sweetly [thy] vales smile (*renideo*), Where the marigold adorns the grove, without a cultivator (*nullo colente*, *abl. abs.*). —3, 4. Here, as-often-as mild Evening has wept o'er (*oro*, *fut. perf.*) the fields, the birch-tree covers us with sweet-scented (*suave-olens*) shade.

EXERCISE XXXI. (*same continued*).

Thy crystal stream, Afton, how lovely it glides,
And winds by the cot where my Mary resides :
How wanton thy waters her snowy feet lave,
As gathering sweet flow'rets she stems thy clear
wave.

Flow gently, sweet Afton, among thy green braes ;
Flow gently, sweet river, the theme of my lays :
My Mary's asleep by thy murmuring stream :
Flow gently, sweet Afton, disturb not her dream.

Stanza I. 1, 2. How do thy *crystal* (*imitantia crystallos*) streams glide around the tiny cot (*lares*) which she inhabits.—3, 4. And whilst the roving nymph gathers flowers amid thy waves (*per medias undas*), How (*ut*) does the wanton water bathe her snowy feet !

Stanza II. 1. Flow softly (*i leniter*), sweet Afton, &c.—2. Flow softly, ennobled by my lyre.—3, 4. See Exercise XXIX. Stanza I. 3, 4.

Observe the turning of "crystal:" this will help you often in such expressions as "silver," "coral," &c., &c., used adjectivally.

EXERCISE XXXII. (*Hogg*).

O what will a' the lads do
When Maggie gangs away ?
There's nae a heart in a' the glen
That disna dread the day.

Young Jock has ta'en the hill for't,— 5
 A waefu' wight is he :
 Poor Harry's ta'en the bed for't,
 An' laid him doon to die :
 An' Sandy's gane unto the kirk,
 An' learning fast to pray. 10

1, 2. What will the lads do? Who will console them when our *Maggie* shall leave her father's (adj.) house (lares)?—3, 4. Of all that inhabit the glen (quot colimus vallem), who does not in his (sibi, Aids v.) heart dread regrets (dolor) to-come (part. in -rus), when that day occurs-to-him (subeo)?—5, 6. For-this (hinc) Menalcas has made for (petiit cursu) the highest mountain tops, nor does any hope cheer (levo) the lad's sad flight.—7, 8. For-this, Daphnis, poor fellow (caput insanabile), has taken-to (peto) his bed, And while he lies, says piteously (querulo ore), "Come, O Death."—9, 10. In like manner (nec minus) Damon has fled to the sanctuary (penetralia) of the temple, and begins to learn-by-heart (Poet. Orn. γ) unwonted prayers.

Observe the construction of line 3.—Daphnis, Damon, and Menalcas are common names in Pastoral poetry.

EXERCISE XXXIII. (*same continued*).

The wailing in our native glen
 That day will quaver high :
 'Twill draw the red-breast frae the wood,
 The lav'rock frae the sky :
 The Fairies, frae their beds o' dew, 5
 Will rise an' join the lay :
 And hey ! what a day 'twill be,
 When Maggie gangs away !

1, 2. That day will evoke (cico) thro' our native glen wailings, with which the quavering (tremebundus) voice will strike the highest heaven.—3, 4. The red-breast will hear, drawn (excitus) from the heart of the woods (media silva); and the lark at the same time will leave the regions of the sky (ætheria plaga).—5, 6.

The Dryads will rise, and leaving their beds and the dew (abl. abs.), will swell (augeo) the sad strains, a sad company.—7, 8. Ah me! what solace (plural, Poet. Orn. α), will beguile that dawn, when our *Maggie* shall leave her father's house?

There is no word to translate "fairies," generally.—"Beds and dew" for 'dewy beds,' an instance of *Hendiadys*: so in Virgil, "pateris libamus et auro," for "aureis pateris."—N.B. The participle is to agree with "rore" as being the nearer subject. Madvig, Lat. Gr. § 214.

EXERCISE XXXIV. (*Chevy Chase*).

Next day did many widdowes come,
 Their husbands to bewayle;
 They washt their wounds in brinish teares,
 But all wold not prevayle.

Theyr bodyes, bathed in purple gore,
 They bare with them away:
 They kist them dead a thousand times
 Ere they were cladd in clay.

Stanza I. 1, 2. The next day dawned (Poet. Orn. κ): many widows flocked together (Poet. Orn. ι); a sad company, to bewail over (part. in -rus) their slain husbands.—3, 4. Ah! how often they bathed their wounds with briny tears; yet nought avail their tears, alas! nought their loving offices (pia facta).

Stanza II. 1, 2. The corpses, bathed (perfusus) in purple blood, they bore back with them, each to her lonely (vacuus) home.—3, 4. They showered (itero) a thousand kisses on their dead ones, ere (priusquam) they had given up their limbs to-be-covered by the damp ground.

Observe the use of "mille," for an indefinite number.

EXERCISE XXXV.

There was an old woman who lived in a shoe;
 She had so many children she didn't know what
 to do:

She gave them some broth without any bread,
Then whipp'd them all soundly, and sent them
to bed.

1, 2. There lived a certain old woman, whom her large family (*prolis copia*) made distracted: a shoe served-her-for (*instar erat*, with gen.) a house.—3, 4. She gave her boys broth without bread: then, having plied (*usus*) her whip, "Go," she said, "run each of you to his own bed."—Cf. Exercise II. Stanza 1. 2.

EXERCISE XXXVI. (*Gay*).

What whispers must the beauty bear !
What hourly nonsense haunts her ear !
Where'er her eyes dispense their charms,
Impertinence around her swarms.
Did not the tender nonsense strike, 5
Contempt and scorn might look dislike ;
Forbidding airs might thin the place :
The slightest flap a fly can chase.

1, 2. How many trifles does she submit to, how many whispers (*murmur*) of the silly tongue is-she-wont-to-hear (*Poet. Orn. β*)—the girl wooed (*colo*) by hourly (*assiduus*) suitors.—3, 4. Whatever she does, whithersoever she turns her sparkling eyes, An impertinent (*importunus*) crowd is-at-her-side (*subsum*) and harasses her.—5, 6. But if (*sin*) the tender nonsense (*nugæ*) touched her (*pres. subj.*) with no charm, the contracted brow and mute modesty would forbid these things.—7, 8. The suitor would flee (*terga verto*), repulsed by the nymph's reserve (*gravitas*). A fly takes wing (*carpo fugam*) with the very least (*vel minimus*) blow.

Observe in line 4 the turning of "Impertinence." In Verse, as well as in Prose, you will often have to use the *concrete* for the *abstract*. E. g. in Macaulay, "In his high place he had so borne himself, that all feared him, that most had loved him, and that *hatred itself* (*inimici ipsi*) could deny him no title to glory, except virtue."

EXERCISE XXXVII. (*same continued*).

But who can chase the numerous breed?
 Chase one, another will succeed.
 Who knows a fool, must know his brother;
 One fop will recommend another:
 And with this plague she's rightly cursed, 5
 Because she listen'd to the first.

1, 2. Yet who can-compel (subj.) the countless race to depart? [If] one shall have fled, another will succeed to its place.—3, 4. He who knows a fool, will *also* know (Exercise XII. note, and Poet. Orn. 8) his brother. What fop (ineptus) has a companion whom he does not recommend (laudo)?—5, 6. So whatever *girl* (line 6) too credulous (Aids II. 2, note) lends her ears to the first [suitor], pays this penalty with just (meritus) plague.

Observe in line 2 the ellipse of "si." Cf. Terence, Phormio, ii. 1. 35, "Unum cognoris, omnes noris;" and Juvenal, Sat. iii. 78, "In cœlum, jusseris, ibit."—Also observe how an affirmation (or a negation) may be interrogatively expressed, as in line 4.

EXERCISE XXXVIII. (*same continued*).

As Doris, at her toilet's duty,
 Sat meditating on her beauty,
 She now was pensive, now was gay,
 And loll'd the sultry hours away.

1, 2. One day (quondam) by chance Doris was arranging her tresses in order, while she reckons up (lego) her charms in the mirror.—3, 4. She sits, now with somewhat-heavy (gravior) countenance, now with relaxed brow, and lolling (semisupinus) whiles away the summer day.

Observe the force of the comparative in line 3.

EXERCISE XXXIX. (*same continued*).

As thus in indolence she lies,
 A giddy Wasp around her flies;

He now advances, now retires,
Now to her neck and cheek aspires.
Her fan in vain defends her charms ;
Swift he returns, again alarms ;
For by repulse he bolder grew,
Perch'd on her lip, and sipp'd the dew.

N.B.—“Vespa” is feminine. Do not be misled by the English.

1, 2. While thus she lies at-her-ease (*lentus*), *an impudent (protervus) Wasp* (line 2) cuts the air round her in a circle, as-it-wheels (*pres. part. torqueo*) its wanton flight.—3, 4. It now checks, now presses-on (*urgeo*) its course; now fixes kisses on her neck, and aspiring-further (*non satiandus*), on her rosy cheeks.—5, 6. In vain do the strokes of her fan protect her face: It goes, returns, and always causes (do) fears by-threatening-to-return (*restitutus*).—7, 8. Grown-bolder (*petulantior*), I ween (*Aids VII. 7*), from the very (*ipse*) repulse, it (*illa*) perched-itself and-sipped (*insidiata bibit*) the dews of her lips.—“*illa*” in line 7.

EXERCISE XL. (*same continued*).

She frowns, she frets, "Good gods!" she cries,
 "Protect me from these teasing flies.
 "Of all the plagues that Heav'n hath sent,
 "A Wasp is most impertinent!"

1, 2. The nymph chafes (*fremo*); and frowning (*traho rugas*) cries, "Good gods! (*proh numina!*) keep ye off the flies, a hated race." See Exercise V. 1.—3, 4. Of all the plagues they have (*quotquot*), the gods and goddesses have sent no (*non ullus*, *Aids II. 1*) evil more tiresome (*importunus*) than a wasp. In 3, 4, a slight transposition of words will be necessary.

Observe in line 3 the use of "quotquot," as in Exercises XIII. and XXXII. Also the concrete for the abstract in the turning of the word "Heaven." See Exercise XXXVI., note.

EXERCISE XLI. (*T. Moore*).

The minstrel boy to the wars is gone,
 In the ranks of death you'll find him;
 His father's sword he has girded on,
 And his wild harp slung behind him.
 "Land of song," said the warrior-bard,
 "Though all the world betrays thee,
 "One sword at least thy rights shall guard,
 "One faithful harp shall praise thee."

1, 2. The young minstrel is preparing to go into the thick of (medius) the enemy: he will be conspicuous (part. in -dus) amid the carnage (caedes, pl.).—3, 4. To his side he has girded the sword *that his father wore* (gestamina patris); and his wild (fervidus) harp lies slung (aptus, part.) from his shoulder.—5, 6. "Land of-song" (Musis inclutus), says the warrior bard, "though (licet) others betray thee, a faithless crowd:—7, 8. Yet still (at tamen) one sword shall maintain (servo—Poet. Orn. δ) thy rights; one lyre shall sing thy praises, and that a faithful one" (nec male fidus, Aids II. 2).

Observe in line 3 the Apposition: and on line 6, see Exercise V. Stanza I. 1, note.

EXERCISE XLII. (*same continued*).

The Minstrel fell! but the foeman's chain
 Could not bring his proud soul under:
 The harp he loved ne'er spoke again,
 For he tore its chords asunder,
 And said: "No chain shall sully thee, 5
 "Thou soul of love and bravery!
 "Thy songs were made for the brave and free;
 "They shall never sound in slavery!"

1, 2. The minstrel (fidicen) falls himself: but the foeman's (adj.) fetters are powerless (non valeo) to subdue (Poet. Orn. γ) his breast (pl.) that-knows-not-how to yield (vinci). Some of the words will have to be transposed here.—3, 4. And the strains

of the harp, which he always loved, were hushed : for he broke and tore-asunder (Poet. Orn. λ. β.) the broken strings.—5, 6. “No chain shall ever sully (violo) thy honours,” said he, “thou source alike of bravery (virtus) and of love.—7, 8. The brave man for himself, the free man for himself claims those strains (carmen), not to-be-produced (referendus) by a servile hand !”—Repeat “those.”

Observe, in line 6, that “soul” is *not literally* translated. Also, how, in line 7, the men are put for the abstract qualities.

EXERCISE XLIII. (*Sir W. Scott*).

Soldier, rest ! thy warfare o'er,
 Sleep the sleep that knows not breaking ;
 Dream of battled fields no more,
 Days of danger, nights of waking.
 In our isle's enchanted hall 5
 Hands unseen thy couch are strewing :
 Fairy strains of music fall,
 Every sense in slumber dewing.

1, 2. Soldier, take thy rest, the contest being-o'er (positus) : lie down o'erpowered (Voc., Part II. Ex. XXV. 2), with unbroken (imperturbatus) sleep.—3, 4. Do not (ne) in thy slumbers (per somnos) picture (fingo) now to thyself the strifes of Mars, watchings by-night, *and* days *not* without danger (*nec sine fraude*).—5, 6. A (nescioquis) right-hand unseen (clam) is strewing thy couch in the hall, where [our] enchanted (dædalus) home rises from the midst of the waters.—7, 8. Meanwhile a drowsy (somniafer) dew steals-o'er each sense, whilst fairy (magicus) murmurs fall on every side (ex omni parte).

Observe in line 6 how “island” is expressed. “Insula” is very seldom available, and this phrase, or a similar one, will be found useful to remember.

EXERCISE XLIV. (*same continued*).

Soldier, rest ! thy warfare o'er,
 Dream of fighting-fields no more ;
 Sleep the sleep that knows not breaking.
 Morn of toil, nor night of waking.

No rude sound shall reach thine ear, 5
 Armour's clang, or war-steed champing;
 Trump nor pibroch summon here
 Mustering clan, or squadron tramping.

1. See Exercise XLIII. line 1.—2. Cf. Exercise XLIII. line 3; and see Aids I. c.—3, 4. Take, come, take the rest which knows not how to be broken (violo): far be (sit procul) the sleepless night, the toilsome day.—5, 6. Here the clang of arms shall not reach (penetro—Poet. Orn. 8) thy (tibi) ears: here the charger (sonipes) shall not chafe while he champs (premo) the bits (lupus¹) in his mouth.—7, 8. No (Aids II. 1) pibroch (buccina) shall summon the assembling peoples; the prancing squadron (ala) shall not give-the-signal (cano) on the hoarse trumpet.

Observe the repetition of the verb in line 3 (Poet. Orn. § 2).

EXERCISE XLV. (*same continued*).

Yet the lark's shrill fife may come,
 At the daybreak, from the fallow;
 And the bittern sound his drum,
 Booming from the sedgy shallow.
 Ruder sounds shall none be near; 5
 Guards nor warders challenge here:
 Here's no war-steed's neigh and champing,
 Shouting clans, or squadrons stamping.

1, 2. (These lines must be almost entirely transposed.) But still, perchance, under the morning (Eous) sun the fallow field may-bring (referat) to thee the lark's shrill song.—3, 4. And the heron may-croak (crepo) its booming drum-notes (gravis tinnitus) with hoarse beak, where it chants the signal amid the marshy waters.—5, 6. Every sound is soft (nil non lene sonat. Aids II. 1): [there are] no warders on the threshold. The guard asks not, "Whither now, and whence, stranger?"—7, 8. The horse neighs not here, nor champs (mando) the bit (pl.): the cohort's shout is-absent; no hoof tramples the plains.

Observe that the actual words of the challenge are given in line 6.

¹ Cf. Ov. Tr. iv. 6. 3. Et placido duro accipit ore lupos.

EXERCISE XLVI. (*Watts*).

O God, our help in ages past,
Our hope for years to come,
Our shelter from life's stormy blast,
And our Eternal home.

Beneath the shadow of Thy throne
Thy saints have dwelt secure :
Sufficient is Thine arm alone,
And our defence is sure.

Stanza i. 1, 2. Our protection long ago (*olim*) through years gone by ; our only hope, O God, of time to-come (*part. in -rus*).—3, 4. We seek Thee as our harbour, when-tossed by life's stormy-blast (*turbo*) ; Thou [*art*] our home indestructible (*non periturus*) by eternity (*æterna dies*).

Stanza ii. 1, 2. Where Thy seat o'ershadows the earth, under that seat may (*liceat*) the pious always enjoy peace, as heretofore.—3, 4. If only (*modo*, with *subj.*) Thou be at-hand, what may not Thy right hand [*do*] ? Thou [*art*] our defence (*castra*) inviolable (*non violandus*) by the hostile hand.

EXERCISE XLVII. (*same continued*).

Before the hills in order stood,
Or earth received her frame,
From everlasting Thou art God,
To endless years the same.

A thousand ages in Thy sight
Are like an evening gone ;
Short as the watch that ends the night,
Before the rising sun.

Stanza i. 1, 2. Not-yet were the hills standing each in (*ex*) his own order ; not-yet had the earth been brought (*redactus*) into her own shape.—3, 4. Yet Thou, God immortal, art from

the first age; Thou remainest the same without end (*fine carens*) for ever (*in omne tempus*).

Stanza II. 1, 2. In Thy sight (*Eth. Dat. Aids v.*) a thousand ages pass with swift flight, just as (*haud secus ac*) an evening is-wont to pass (*Poet. Orn. γ*).—3, 4. And just as (*qualis*) flies the hour bordering on (*confinis*) departing (*iturus*) night, before that (*ante—quàm*) the rising sun has sent his steeds beneath the yoke (*pl.*).

EXERCISE XLVIII. (*same continued*).

Time, like an ever-rolling stream,

Bears all its sons away :

They fly forgotten, as a dream

Dies at the opening day.

O God, our help in ages past,

Our hope for years to come :

Be Thou our guide, while life shall last,

And our Eternal home.

Stanza I. 1, 2. Even as (*veluti*) a river rolls-down with ceaseless (*assiduus*, *Virg. Æn. v. 866*) waves ; Time hurries-away both himself and his children (*suos*) headlong, (*in præceps*).—3, 4. They fly unknown,—as (*qualis*) a phantom vanishes, when the opening (*primus*), and yet not risen, day gives its light.

Stanza II. 1, 2. See Exercise XLVI. 1, 2.—3, 4. Always be-present as our guardian, while life shall remain : Be (*sis*) our eternal home. See Exercise XLVI. Stanza I. 4.

Observe Stanza I. 4. This will be found a useful line to remember.

EXERCISE XLIX. (*T. Moore*).

There's a bower of roses by Bendemeer's stream,

And the nightingale sings round it all the day
long :

In the time of my childhood 'twas like a sweet dream

To sit in the roses and hear the bird's song.

That bower and its music I never forget ;
 But oft, when alone in the bloom of the year,
 I think,—Is the nightingale singing there yet ?
 Are the roses still bright by the calm Bendemeer ?

Stanza I. 1, 2. By (ad) the banks of the Phāsis rose-bowers (*loci plena rosarum*) bloom, where the nightingale sings all the day long (*nullo non die*).—3, 4. Once amid the songs of the bird, and amid the rose-gardens (*rosarium*), sweet dreams appeared to me in-my-childhood (*tener*).—Remember that this is a *girl's* song.

Stanza II. 1, 2. And e'en now (*Aids III.*), whilst I meditate alone at (sub) the bloom of the year (*vernus annus*); the bower (*umbra*) and the melody return into my mind.—3, 4. Does the nightingale still (*hodiè*) sing in its wonted coverts ? has (*est-ne*, see Exercise XXIV. 3) the flower its former (*Aids I. g*) bloom ? I ask.

Observe the expression "*nullo non die*." In Stanza II. 1, 2, observe the transposition of the English.

EXERCISE L. (*same continued*).

No, the roses soon wither'd that hung o'er the wave;
 But some blossoms were gather'd while freshly
 they shone,
 And a dew was distill'd from the flowers, that gave
 All the fragrance of Summer, when Summer was
 gone.

Thus Memory draws from delight, ere it dies,
 An essence that breathes of it many a year;
 Thus bright to my soul, as 'twas then to my eyes,
 Is that bower on the banks of the calm Bendemeer.

Stanza I. 1, 2. Alas ! the wave is-strewn with fading leaves ; but of these A quantity was gathered, while the roses shone-fresh.—3, 4. And the pleasing odours which the crushed bud (*calyx*) distilled, bring-back Summer, though (*licet*, *Aids VII. 3*) it is gone (*actus*).

Stanza II. 1, 2. Thus a degree of pleasure (*aliquid læti*), snatched in (inter) the midst of delights, is-wont to live for-aye in the mindful heart.—3, 4. And, as it was bright (*rideo*) to my eyes near the waters of the calm Phasis, so the former (*priscus*) charm of the spot is-bright to my soul.

Observe that “essence” is not translated; the sense is given in “*aliquid læti*.”—The genitive is often used after neuter adjectives, or pronouns, expressing quantity, as “*multum*,” “*tantum*,” “*nihil*,” &c.

EXERCISE LI.

The sun upon the lake is low,
 The wild birds hush their song;
 The hills have Evening's deepest glow;—
 Yet Leonard tarries long.
 Now all whom varied toil and care 5
 From home and love divide,
 In the calm sunset may repair,
 Each to the loved one's side.

1, 2. Behold the sinking (*pronus*, comparative) sun is-low (*incubo*) upon the surface of the lake's waters; The wild (*silvestris*) choirs of birds are-hushed.—3, 4. The shades of Evening, deeper (major) than usual, tinge the heights; *Protesilaus* tarries long—(*duco moras longas*). See Aids VI. b.—5, 6. All ye whom (*si quos*) the succession (series) of cares, and varied toils, compel to go far (*longius*) from your dear home;—7, 8. While mild *Phœbus* tempers his setting fires, repair to (*tendo in*) embraces, each with his mate (*par*). See Exercise II. Stanza I. 2.

Observe the elegant use of the comparatives “*prorior*” and “*longius*.” Also observe how the superlative “*deepest*” is expressed.

EXERCISE LII. (*same continued*).

Now to their mates the wild swans row,
 By day they swam apart;
 And to the thicket wanders slow
 The hind beside the hart.

The woodlark at his partner's side 5
Twitters his closing song ;
All meet whom care and day divide;—
But Leonard tarries long !

1, 2. The lines must be inverted.—Transl. "Behold, *the swan* (2nd line) which swam the whole day (acc. duration of time) in lonely waters, Everywhere seeks his mate with-the-courage-of-his-feet" (remigium, poetically applied to the sailing motion of birds).—3, 4. And whilst the stag repairs to (cursu repeto) the forest (adj.) lairs, The hind comes on, the sharer and companion (parsque, &c. Aids III.) of his slow progress (via).—5, 6. Meanwhile, where his consort has perched (sedem pono) close by (proximus), The twittering (garrulus) lark closes his last melody.—7. Whom does not the day now-ended (actus) restore (do reducem, Aids I. a) free from care (curis solutis, abl. abs. Cf. Hor. C. I. xxii. 11. curis vago expeditis)?—8. Why does *Leonard* tarry long? See Exercise LI. 4.

Observe in line 2 the singular for the plural "swans." See Poet. Orn. a. For the Interrogative form of line 7, see Exercise XXXVII. 4, note; and Exercise XLVI. 7.

EXERCISE LIII. (*Burns*).

Bright ran thy line, O Galloway,
Through many a far-famed sire :—
So ran the far-famed Roman Way,—
So ended—in a mire !

1, 2. *O Ponticus*, through the far-famed names of many sires, The line long bright has run to (deducta est in) thee.—3, 4. So ran the road, far-famed for Roman engineers (*faber*): so it ended in stagnant mud.

The 8th Satire of Juvenal, the subject of which is "Virtue is the only true Nobility," is addressed to one Ponticus. Hence the parallel to *Galloway*.

EXERCISE LIV. (*Lylye*).

Cupid and my Campaspe play'd
 At cards for kisses: Cupid paid.
 He stakes his quiver, bow, and arrows,
 His mother's doves and team of sparrows;
 Loses them too: then down he throws 5
 The coral of his lip, the rose
 Growing on his cheek, but none knows how:
 With these, the crystal of his brow;
 And then, the dimple on his chin:
 All these did my Campaspe win. 10
 At last he set her both his eyes;
 She won, and Cupid blind did rise.
 O Love! has she done this to thee?
 What will, alas! become of me?

1, 2. Love and my *Cynthia* were once playing with dice; vanquished Love paid the kisses he-owed (past part. debeo).—3, 4. His arrows, and wagered (depositus) bow, and Venus' doves, and the team of sparrows (bijugas aves), the victorious nymph carries-off (reporto).—5, 6. Soon, unhappy one, he stakes (jacto) his coral lips (See Exercise XXXI. Stanza 1. 1, note), And the rose which has grown from his cheeks, we know not whence¹ (incertum est unde sit orta). The word "rose" will be in the nominative by attraction; as in Ovid, "Sic tibi dent nymphæ quæ levet unda sitim."—7, 8. Transpose thus:—Forthwith he also stakes his twin dimples (lacuna), the ornament of his chin, and the colour which shines in his fair face. "Crystal" = "fairness." Use attraction, as above.—9, 10. At length my *Cynthia* carries off his wagered eyes: they rise (surgitur); and Love wanders blind (orbis luce).—11, 12. But if (sin) she has bereft (viduo, fut.-perf.) thee of thy eyes, Cupid, Tell me, what (qualis) destinies await unhappy me?

This Exercise illustrates Caution c., and Aids ix.; i. e. the

¹ Cf. Ovid, Her. vii. 10. "Quæque ubi sint nescis, Italia regna sequi." Virgil, G. i. 24, 25. Madvig, Lat. Gr. § 439. 1.

lines in the translation are not kept strictly parallel with the original, but are regulated by the sense; the expression "loses them too," is *implied* in the word "infelix;" the English is expanded in several instances; while the line, "All these did my Campaspe win," is fused with the 9th and part of the 10th line. To have translated it more fully would have involved a useless tautology.

EXERCISE LV. (*Sir R. Steele*).

Haste, my reindeer, let us nimbly go

Our amorous journey through this dreary waste;
Haste, my reindeer! still, still thou art too slow;
Impetuous love demands the lightning's haste.

Around us far the rushy moors are spread:

Soon will the sun withdraw his cheerful ray:
Darkling and tired we shall the marshes tread,
No lay unsung to cheat the tedious way.

Stanza I. 1, 2. Hasten, my (mihi) reindeer (dama): let us fly o'er the inhospitable wilds (tesqua); let us speed our course (corripio iter), whither love (Venus) invites us.—3, 4. Hasten, my reindeer: thou *art* too *slow* (moror.—See Aids III.). Impetuous (acer) love demands the lightning's (adj.) speed.

Stanza II. 1, 2. Whithersoever we look, the pastures grow-dark with bulrushes: Soon (citius—See Exercise LI., note) will the Sun withdraw (condo, Poet. Orn. 8) his genial ray.—3, 4. Under the dark (piceus) night the marshes must be traversed by [us] weary; and no songs shall *fail-to-beguile* (nec nullus fallo) the long way.

Observe the turning of "our *amorous* journey."

EXERCISE LVI. (*same continued*).

The watery length of these unjoyous moors

Does all the meadows' flowery pride excel;
Through these I fly to her my soul adores:
Ye flowery meadows, empty pride, farewell.

Each moment from the charmer I'm confined
 My breast is tortured with impatient fires;
 Fly, my reindeer; fly swifter than the wind, 5
 Thy tardy feet wing with my fierce desires.

Stanza I. 1, 2. These wilds, places gloomy with wide swamps (stagnum), Excel all the flowery pride (decor) the meadows have (Aids I. h).—"excel," in line 1.—3, 4. By this way (hac) I hasten (plural, Poet. Orn. a) [my] rapid course to my darling (amores): farewell (valeas), flower and empty pride of the meadows.

Stanza II. 1, 2. Whilst tedious (longus) delay forbids me to revisit the absent nymph, my breast (plural) is-pained (doleo) with impatient (part. reluctor) fire.—3, 4. Fly, my reindeer; fly, swifter than the East-winds; so (Aids VII. 8) let my flame urge on thy sluggish feet.

Observe the turning of "her my soul adores."—"deliciæ," "voluptas," "lux," "vita," &c., are similarly used.—Also observe the *East wind* used by *Synecdoche* for any wind. Cf. Exercise IV. 18, note.

EXERCISE LVII. (*same continued*).

Our pleasing toil will then be soon o'erpaid,
 And thou, in wonder lost, shalt view my fair,
 Admire each feature of the lovely maid,
 Her artless charms, her bloom, her sprightly air.

1, 2. Soon shalt thou joyously (adj.) wonder at the loved maiden; soon shalt thou have (fero) pleasure (gaudium, pl.), the great rewards of [our] toil.—3, 4. Soon shalt thou gaze-upon her form and snow-white complexion (color), and the grace which shines with chaste artlessness (simplicitas). See Exercise LIV. 6, 8, note.

Observe the *apposition* in line 2.

EXERCISE LVIII. (*Longfellow*).

Beside the ungather'd rice he lay,
 His sickle in his hand;

His breast was bare, his matted hair
Was buried in the sand.
Again, in the mist and shadow of sleep, 5
He saw his native land.

1, 2. The slave rested stretched beside (ad) the ungathered (intonsus) rice: and his sickle, just as it was, lies pointing-upward (resupinus) in his right-hand.—3, 4. His bare breast (pl.) lies-exposed (pateo): and his hair streaming all-disordered (fusus sine ordine) is-soiled (sordeo) half-buried in the sandy ground.—5, 6. Again through the darkness under the dim phantom (dubius imago) of sleep, he sees the sweet fields of his fatherland.

Observe the use of the Historic present.

EXERCISE LIX. (*same continued*).

Wide through the landscape of his dreams
The lordly Niger flow'd:
Beneath the palm-trees on the plains
Once more a king he strode;
And heard the tinkling caravans 5
Descend the mountain road.

He could see (cernere erat) in (per) his dreams the wide landscape (species rerum), where the lordly (maximus) Niger was-flowing (eo) with brimming (effusus) waters.—3, 4. Again he-strode (incedo, imperf.) a king through his ancestral (avitus) plains, where many a (plurimus) palm shaded (imperf. tego) the familiar (notus) road.—5, 6. And the waggons, whilst they descend from the sloping (pronus) path of the mountain, tinkled (Aids 1. a) in long line (ordine continuatus).

Observe the expression "species rerum." It will often serve to translate "view," "landscape," "nature," &c.—Also observe how the word "caravans" is expanded.

EXERCISE LX. (*same continued*).

He saw once more his dark-eyed queen
 Among her children stand;
 They clasp'd his neck, they kiss'd his cheeks,
 They held him by the hand.—
 A tear burst from the sleeper's lids 5
 And fell into the sand.

1, 2. His royal wife smiles on him (*subrideo*) with dark-blue (*cæruleus*) eyes, Visible (*conspiciendus*) amongst her offspring.—3, 4. Now they lightly-touch his lips (*oscula libo*), now (*modo*) they entwine his neck (*pl.*) with their arms, now they are eager (*certo*) to link (*consero*. Poet. Orn. γ) his hands in theirs. The word "*manus*" is to be used twice.—5, 6. His closed eyelids quiver with the starting (*subitus*) moisture (*adspergo*), and a dropped tear falls in the midst of the dust.

EXERCISE LXI. (*same continued*).

And then at furious speed he rode
 Along the Niger's bank;
 His bridle-reins were golden chains,
 And with a martial clank,
 At each bound he could feel his scabbard of
 steel 5
 Smiting his stallion's flank.

1, 2. Forthwith he seemed to ride at furious speed (*immissis habenis*, *abl. abs.*): Along (*per*) the Niger's banks he *sped his headlong course*.—Express the "headlong" by the verb.—3, 4. Golden (*auro factus*) chains serve for (See Exercise XXIV. 1) reins; And his Martial weapons clank (*crepo*) with military (*castrensis*) sound.—5, 6. And whilst he bounds away (*abit exsultans*), he feels with what a blow his iron scabbard strikes (*subj.*) the flanks (*costa*) of his high-mettled (*ardens*) steed.

EXERCISE LXII. (*same continued*).

Before him, like a blood-red flag,
The bright flamingoes flew;
From morn till night he follow'd their flight
O'er plains where the tamarind grew,
Till he saw the roofs of the Caffre huts, 5
And the ocean rise in view.

1, 2. Just as (*haud secus ac*) the purple of a red banner waves, Before his eyes fly the ibises, a bright band.—3, 4. He follows their course o'er the plains, places planted with plane-trees. As day dawns (*abl. abs.*) he presses on their flight, [and] as it wanes (*cado*). Observe the apposition in line 3; and repeat the "lux" in line 4.—5, 6. At length he views (*prospecto*) the roofs of Moorish cottages; and the wave of the boundless sea stretches out (*pandor*) afar.

With line 2 compare Exercise V. 1, note.

EXERCISE LXIII. (*same continued*).

At night he heard the lion roar,
And the hyena scream,
And the river-horse, as he crush'd the reeds
Beside some hidden stream:
And it pass'd like a glorious roll of drums, 5
Through the triumph of his dream.

1, 2. He heard the lions prowling-by-night (*nocturnus*) with awful roar (*vox*); and various wild beasts screamed (*confremo*) around him (*Poet. Orn. a*).—3, 4. A crash is made, as the river-horse (*bellua*) breaks-through the trampled (*stratus*) bulrushes, Where the hidden river steals-along (*serpo*) with silent waters.—5, 6. And in his slumbers there came an Echo and mingled din (*tumultus*), Just as (*qualis*, agreeing with the noun) the course of some passing triumph (*pompa*) sounds.

Observe the use of "nocturnus." See Aids iv. a. In line 3 there is an instance of *Prolepsis*, by which a thing is represented as

already done, though it is really a *consequence* of the action of the verb. Compare Virgil, *Æn.* iii. 237, "*Scuta latentia condunt*;" i. e. "*condunt scuta (scute elvas) latentia*." Cf. Hood *Drum of Eugene Aram*.

"Anon I cleansed my bloody hands,
And wash'd my forehead cool."

EXERCISE LXIV. (*same continued*).

The forests, with their myriad tongues,
Shouted of Liberty;
And the blast of the desert cried aloud,
With a voice so wild and free,
That he started in his sleep, and smiled 5
At their tempestuous glee.

1, 2. "Thou shalt be free," shout the woods with many a (non unus) murmur; a thousand murmurs re-echo (gemino) together, "thou shalt be free!" See *Aids* II. 1.—3, 4. The deserts (avia, n. pl.) on every side resound with accordant (non alius, *Aids* II. 1), shrieks; and the wild (bacchor, part.) blasts (Notus, see Exercise LVI. note) rave through the lonely places.—5, 6. He shuddered in his slumbers: and, whilst the rollicking (comissor, part.) storms sport, a smile is-settled (sedeo) on his face (*Aids* v.).

Observe the turning of "Liberty:" and the expansion of the English.—Also, how the sense is in every case made to end with the Pentameter. See Caution c.

EXERCISE LXV. (*same continued*).

He did not feel the driver's whip,
Nor the burning heat of day;
For death had illumined the land of sleep,
And his lifeless body lay
A worn-out fetter, that the soul 5
Had broken and thrown away!

1, 2. In vain does the driver (custos) threaten the lashes of his whip (scutica); the scorching day hurts him not (nil) with

all its fire.—3, 4. Libitina had at length shone-upon (*illucesco*) the shores of Lethe (*adj.*). He himself lies a lifeless (*inanis*) body on the dry ground.—5, 6. For his soul (*anima*), having burst the link (*compago*, *abl. abs.*) of its worn-out (*effetus*) chain, had taken its flight to heaven (*carpo ætheream viam*) when set at liberty. Aids i. b.

EXERCISE LXVI. (*Tannahill*).

The midges dance aboon the burn,
 The dews begin to fa',
 The pairtricks down the rushy holm
 Set up their e'ening ca'.
 Now loud and clear the blackbird's sang 5
 Rings through the briery shaw,
 While fitting gay the swallows play
 Around the castle wa'.

1, 2. Now the gnats dance (*circumsilio*) on the brink of the brook; the surface of the ground grows-wet with the fresh-fallen dew (*recens lapsus*). Observe that "*recens*" is used *adverbially*, as in Virgil, *G.* iii. 156.—3, 4. Now the fallows resound with the evening partridge (Aids iv. a), Whilst it calls its mate among the rushy fields.—5, 6. Here the blackbird has redoubled its song with clear-sounding throat, [a song] with which *the grove and the thick brambles*¹ have rung-again (*consono*).—7, 8. Here the swallow plays, tenant (*cultrix*) of the embattled (*turritus*) wall; and gaily (*liber*, *adj.*) pursues her course (*urgeo iter*) with ceaseless circuits.

EXERCISE LXVII. (*same continued*).

Beneath the golden gloamin' sky,
 The mavis mends her lay;
 The redbreast pours his sweetest strains
 To charm the lingering day:

¹ Hendiadys. See App. p. 140.

While weary yeldrins seem to wail 5
 Their little nestlings torn,
 The merry wren, frae den to den,
 Gaes jinking through the thorn.

1, 2. Meanwhile, at eventide (sub vespere) the thrush mends (reparo) its lays, When the departing (moriturus) light is shining in the gilded sky (polus).—3, 4. And the *red-breast* (line 4) beguiles the lingering day with all its sweetness.—5, 6. Next (inde), where the wailing yeldrin mourns with weary (languidulus) mouth her callow (tener) offspring and torn nest (penates). *Transpose these lines.*—7, 8. The goldfinch, rejoicing to play through the midst of the thickets, Roving (devius) goes up and down (itque reditque. Aids III.) the leafy paths.

Observe the *Hendiadys* in line 5. Compare Exercise XXXIV. note.

EXERCISE LXVIII. (*same continued*).

The roses fault their silken leaves,
 The fox-glove shuts its bell;
 The honey-suckle and the birk
 Spread fragrance through the dell.
 Let others crowd the giddy court 5
 Of mirth and revelry;
 The simple joys that Nature yields
 Are dearer far to me.

1, 2. The closed fox-glove hath shut (contraho) its pendant buds; every rose (Aids II. 1) hath folded (compono) its silken (tenuis) leaves,—3, 4. On one side (inde) the honeysuckle sheds its pleasant odours, On another (hinc) the birch blends (tempero) its fragrance (aura) in the vale.—5, 6. Let others seek the empty joys of the regal palace (tectum), And enter the crowded (celeber) banquets, a giddy (jocosus) throng.—7, 8. Though (licet) they are simple (arte careo), nevertheless, simple as they are (part.), to my heart The joys of nature [are] more to be prized (pluris habendus—pluris, gen. of value).

EXERCISE LXIX.

A steed, a steed, of matchless speed,
A sword of metal keen :
All else to noble hearts is dross,
All else on earth is mean.
The neighing of the war-horse proud, 5
The rolling of the drum,
The clangour of the trumpet loud,
Be sounds from heaven that come.
And oh ! the thundering press of knights,
When as their war-cries swell, 10
May toll from heaven an angel bright,
Or rouse a fiend from hell !

1, 2. Be ours (sit. Exercise XXIV., note) a steed (ungula. See Exercise V. note) of matchless speed (præstans cursu. Turn according to Aids 1. f):—And arms not blunted by corroding (mordax) rust.—3, 4. Nought else do we desire: to the noble all else (cætera, n. pl.) is vile (sordeo): All else has naught by which the brave may be charmed (capio).—5, 6. Therefore when the spirited war-horse (sonipes) has neighed loud (fremo hinnitibus), and the beaten drums (tympanum) wake deep-sounding echoes, (gravis mugitus):—7, 8. Whilst the clarion resounds with loud clangour through the air, We thence perceive (Poet. Orn. β) a heaven-sent (non nisi divinus) melody.—9, 10. Again, Aids VII. 10), when the knights have thundered with closed (coactus) squadrons, and the swelling cry (vox geminata) of fighting men arises,—11, 12. Perhaps an angel (cælicola) may come drawn-down from the heavenly regions, or a shade may abandon the Stygian abodes.

Observe "cælicola," "umbra," for "angel," "fiend."—*Angelus* and *dæmon* belong to Ecclesiastical, not Classical Latin.

EXERCISE LXX. (*same continued*).

Then mount, then mount, brave gallants all,
And don your helms amain :
Death's couriers, Fame and Honour, call
Us to the field again.

Stanza I. 1, 2. Amid how pleasant banks, clear Dēvōnā, Thou-windest (serpo), where the flower blooms for thee, the wood is-green (Poet. Orn. a).—3, 4. Yet the Ayr (Ārā) brought-forth on its slopes once upon a time the bud (gemma) which alone (unus) outshines thy flowers.—*These lines must be transposed.* "Tamen" belongs to line 3.

Stanza II. 1, 2. May the Sun kindly (almus) behold this sweetly-blushing bud (calyx), When the dewy dawn goes-forth with purple steeds.—3, 4. And ye, O vernal showers, descend gently,—renewed by which (queis) in the silent evening the leaf shines-fresh (niteo).

EXERCISE LXXII. (*same continued*).

O spare the dear blossom, ye Orient breezes,
With chill hoary wing as ye usher the dawn!
And far be thou distant, thou reptile, that seizes
The verdure and pride of the garden and lawn!

Let Bourbon exult in his gay gilded lilies,
And England triumphant display her proud rose;
A fairer than either adorns the green valleys,
Where Devon, sweet Devon, meandering flows.

Stanza I. 1, 2. Spare, I pray, the tender flower, thou breeze, which chill with hoary (pruinosis) wing art-present as the har binger (nuntia) of dawn.—"Aura" belongs to line 2.—3, 4. And far be-thou, O adder, which ravageth with destructive (rapax) tooth, all the pride (honor) that the gardens have, all that the field [has]. See Aids I. h.

Stanza II. 1, 2. Let the Bourbon (Bōrbōnīcus) kings boast (jacto) their golden lilies; exulting (lætus) England (Anglia), display thy triumphal roses.—3, 4. A fairer flow'et than these, methinks, (mihi, *Ethic Dat.* Aids v.) adorns the green woodlands (saltus), Here where sweet Dēvōnā meanders (ago mæandros).

EXERCISE LXXIII. (*Sir W. Scott*).

They dug his grave e'en where he lay,
 But every mark is gone :
 Time's wasting hand has done away
 The simple cross of Sybil Gray,
 And broke her font of stone : 5
 But yet out from the little hill
 Oozes the slender springlet still :
 Oft halts the stranger there ;
 For thence may best his curious eye
 The memorable field descry ; 10
 And shepherd boys repair
 To seek the water-flag and rush,
 And rest them by the hazel-bush,
 And plait their garlands fair :
 Nor deem they sit upon the grave 15
 That holds the bones of Marmion brave.

1, 2. They laid the chief, where he fell, in the hollowed ground. Dost thou seek for traces (*signum*) of the spot? none remain left.—3—5. Destructive time (*damnosa dies*) has done away (*deleo*) the memorials of *Sibylla*; and the fragments of the sacred marble lie here-and-there (*rarus*).—6—8. But e'en now (See Exercise XLIX. Stanza 11. 1) the slender spring oozes (*stillo*) from the little mound,—at which (*quo*) the wayfarer is often wont (*amo*, *Aids* iv. c.) to halt (*gressus sisto*).—9, 10. Whence with roving eye he may better admire the plains, and fields long (*per longos dies*) to be commemorated (*part. in -dus*).—11, 12. Moreover (*nec minus*) the shepherd boys (*pubes pastoria*) here gather bulrushes, and the lotos which floats sprung from the midst of the waters; see Exercise LIV. 6.—13, 14. And whilst it delights them to stretch their limbs under the hazel's shade, Each one hastily-plaits (*proporo*) fair garlands for his locks;—15, 16. Nor do the boys remember (*venit in mentem*, *impers.* with *dat.*) in-what spot (*sedes*) they are lingering (*subj.*): How (*ut*) the soil covers the bones of the fearless chief.

Observe that "cross" and "font" are not literally translated, because it would be impossible to express them exactly in Classical Latin. Also observe how the English is adapted to the Elegiac distich, and not rendered strictly line for line. (Caution c). Observe too how "water-lily," in line 12, is expanded.

EXERCISE LXXIV. (*Strangford's Camoens*).

Should I but live a little more,
 Nor die beneath thy cold disdain,
 These eyes shall see thy triumphs o'er,
 Shall see the close of Beauty's reign.

For Time's transmuting hand shall turn
 Thy locks of gold to silvery wires :
 Those starry lamps shall cease to burn
 As now, with more than heavenly fires :

Thy ripen'd cheek no longer wear
 The ruddy blooms of rising Dawn ;
 And every tiny dimple there
 In wrinkled lines be roughly drawn !

Stanza I. 1, 2. If only the fates shall lengthen (produco) the threads of my life, And I shall not (ni-que) fall a mournful victim of thy disdain.—3, 4. I myself shall see thee celebrate no triumphs ; Venus will at length cease to wield the sceptre (Poet. Orn. a).

Stanza II. 1, 2. For Time with his touch will change (Poet. Orn. ð) the gold of thy head for silver, and will harden (rigidam do. Aids I. a) its softness. Be careful how you use "muto" in line 1.—3, 4. The lamps (lychnus) that shine with starry light shall cease (desuesco) To outshine (præradio), as now, the brightness (jubar) of heaven (adj.).

Stanza III. 1, 2. *Transpose the lines.* No longer (non jam) shall thy cheeks be seen to blush softly (n. adj., used adverbially) with light that-rivals (æquo, part.) the gleaming beauties of the day-star.—"non jam," in line 1.—3, 4. Where'er (sicubi) a smile forms (do) tiny dimples (lacuna) in thy face (Aids v.), soon wrinkles will come to furrow (quæ arent) thy body.

EXERCISE LXXV. (*same continued*).

And oh ! what showers of fruitless woe
 Shall fall upon that fatal day !
 How wilt thou weep the frequent "No !"
 How mourn occasion past away !

Those vain regrets and useless sighs
 Shall in my heart no pity move :
 I'll deem them but a sacrifice
 Due to the shade of buried Love !

Stanza I. 1, 2. Oh, how sad marks of unavailing (*nihil valiturus*) grief, wilt thou often shed (*es datura*) tears on that day.—"Signa," acc. in apposition to "lacrimas."—3, 4. And thou wilt mourn that thou hast despised the vows of so many suitors ; and thou wilt weep the bygone (*elapsus*) days which are-lost.

Stanza II. 1, 2. Nought shall thy regret (*desiderium*), nought shall thy sighs touch me: they shall not be able to rouse (*moveo*) sorrow in my heart.—3, 4. They (*n. pl.*) shall be poured forth over the tomb of our love ; thou shalt give them as sacrifices (*inferiæ*) to its *Manes*.

Observe how "*the frequent No*," is turned. Similar instances will be constantly met with.

EXERCISE LXXVI. (*J. Scott*).

The sun far Southward bends his annual way ;
 The bleak North-east wind lays the forest bare ;
 The fruit ungather'd quits the naked spray,
 And dreary Winter reigns o'er earth and air.

No mark of vegetable life is seen,
 No bird to bird repeats his tuneful call,
 Save the dark leaves of some rude evergreen,
 Save the lone red-breast on the moss-grown wall.

Stanza I. 1, 2. The annual sun seeks afar in his course the Southern shores; the blasts of the East-wind now rob the grove of its foliage (*frons*, sing.).—3, 4. The fruits ungathered (*sponte sua*) drop from the bare tree; gloomy Winter reigns o'er (*teneo*) the fields and sky alike.

Stanza II. 1, 2. All the ground is-lifeless (*torpeo*, perf.): in vain will you seek for herbage (*Post. Orn. 8*): bird sings not to bird with answering (*alternus*) song.—3, 4. The dark laurel only (*tantum*) displays its hardy (*vivax*) leaves; and the thrush moans solitary (*secum*) on the moss-grown (*sentus*) citadel.

Observe in Stanza I. 3 the turning of *ungathered*; and how the English is broken up in Stanza II. 1.

EXERCISE LXXVII. (*same continued*).

Where are the sprightly prospects Spring supplied,
The may-flower'd hedges scenting every breeze?
The white flocks scattering o'er the mountain's side,
The wood-lark's warbling on the blooming trees?

Where is brown Autumn's evening mild and still,
What time the ripen'd corn fresh fragrance yields,
What time the village peoples all the hill,
And loud shouts echo o'er the harvest fields?

Stanza I. 1, 2. Where now is the glory (*honor*) of Spring? where the sweet *prospect*? (*rerum imago*. See Exercise LIX. note): And the scented (*non inodorus*, Aids II. 1) breeze from the white thorns?—3, 4. Where now wander the herds which shone bright upon the hill-tops, And the lark which sings through the shady grove?

Stanza II. 1, 2. The mild evening is-gone (*absum*), and the stillness (*otia*) of brown autumn, when the ripe corn-field is fragrant with fresh (*novus*) perfume.—3, 4. What time (*tempore quo*) the village throngs the slopes (*declive*) of the hill, and the clear voice resounds far and wide over the mown (*tonsus*) fields.

Observe in Stanza I. 1 how the English is broken up.

EXERCISE LXXVIII. (*Hemans*).

They grew in beauty side by side,
 They fill'd one home with glee :
 Their graves are sever'd far and wide,
 By mount, and stream, and sea.

The same fond mother bent at night
 O'er each fair sleeping brow ;
 She had each folded flower in sight—
 Where are those dreamers now ?

Stanza i. 1, 2. That band grew up most lovely with one training (*cultus*) ; one house resounded with their joyous laughter (*pl. Poet. Orn. a*).—3, 4. Their limbs now lie buried in a separate (*non unus*) tomb ; mountain, sea, [and] river, have their parted ashes.

Stanza ii. 1, 2. One mother bent (*se flecto*) at night over her loved ones ; she gave kisses to their sleeping (*sopitus*) brows ; —3, 4. Before her eyes each flower closed its tender bud (*calyx*) : O where sleeps now the bud closed as before ?

Observe the turning of Stanza ii. line 4. It would be useless to attempt a literal translation.

EXERCISE LXXIX. (*same continued*).

One 'midst the forests of the West
 By a dark stream is laid :
 The Indian knows his place of rest,
 Far in the cedar shade.

The sea, the blue lone sea, hath one ;—
 He lies where pearls lie deep :
 He was the loved of all,—yet none
 O'er his low bed may weep.

Stanza i. 1, 2. One (*alter*) lies amid Western forests, by a river which rolls its dark (*ferrugineus*) waters to the sea ;—3, 4.

The Indian tribe (gens) that-knows-the-secret (conscius) points out (Poet. Orn. β) the quiet spot (sedes): and the dark cedar o'er-shadows the hallowed ground.

Stanza II. 1, 2. Another sleeps sunk in the deep-blue waves, where many a pearl shines amid the depths (latebræ).—3, 4. He had been a youth most dear beyond (ante) all others; but no tear bedews his hidden resting-place (cubile).

EXERCISE LXXX. (*same continued*).

One sleeps where Southern vines are drest,

Above the noble slain:

He wrapp'd his colours round his breast

On a blood-red field of Spain.

And one—o'er her the myrtle showers

Its leaves, by soft winds fann'd;

She faded 'midst Italian flowers,

The last of that bright band!

Stanza I. 1, 2. A third (hic) is-laid a hero, and amid heroes, towards the South (ad Austros), where the vine is-green dressed (putatus) by the curved pruning-knife (falx).—3, 4. He fell, a soldier having his breast folded (implicatus pectora) with his colours (vexillum), and dyed the Spanish ground with his crimson blood.

Stanza II. 1, 2. A fourth (illa) lies-dead: o'er her bones the myrtle scatters a garland, as the breeze gently fans its tender leaves:—3, 4. She wasted away gradually amid Italian gardens, the last hope and ornament (spes-que decus-que) of the merry band.

Observe the construction of "implicatus pectora." Also observe the double "—que" in Stanza II. 4. See Aids III.

EXERCISE LXXXI. (*same continued*).

And parted thus they rest, who play'd

Beneath the same green tree;

Whose voices mingled as they pray'd

Around one parent knee.

They that with smiles lit up the hall,
 And cheer'd with song the hearth :—
 Alas ! for Love, if *thou* wert all—
 And nought beyond, O Earth !

Stanza I. 1, 2. Thus now (*hodiè*), though-accustomed to play-together under the green shade, the once united band lies parted (*dissociatus*).—3, 4. [The band] which formerly with bent knee before a mother's feet, repeated (*reddo*) mingled prayers with infant (*tener*) mouth.

Stanza II. 1, 2. A parted band,—although with smiles (line 2) it had cheered (*hilaro*) the hall, and joyous with song [had cheered] the paternal hearth.—3, 4. Alas me ! if love is mortal, what will it avail to have loved ? if Earth has nought besides to give (*quod addat*).

Observe in Stanza II. 1 the repetition from Stanza I. 2.

EXERCISE LXXXII. (*Cowper*).

The poplars are fell'd ; farewell to the shade
 And the whispering sound of the cool colonnade ;
 The winds play no longer and sing in their leaves,
 Nor Ouse on his bosom their image receives.

Twelve years have elapsed since I last took a view
 Of my favourite field, and the bank where they grew ;
 And now in the grass behold they are laid,
 And the tree is my seat that once lent me a shade.

The blackbird has fled to another retreat,
 Where the hazels afford him a screen from the heat ;
 And the scene where his melody charm'd me before
 Resounds with his sweet-flowing ditty no more.

Stanza I. 1, 2. The leafy bowers (*umbraculum*) of the poplar (*adj.*) wood have fallen : the murmurs are-hushed through the cool grove.—3, 4. The Zephyr's sport is-gone (*absum*) : the leaves have laid-aside their whispers, and *Ūsa* gives *not* back

(*nec refert*) the *view* which it did before (See Exercise LIX. note).

Stanza II. 1, 2. Since (*ut*) I revisited the well-known woodlands and beloved fields *two lustres have been added to*¹ *two years*.—3, 4. Behold, the grass is now strewn with the felled timber (*dejecta arbor*), and [the tree] which was formerly my shade gives me a seat.

Stanza III. 1, 2. Now far from hence the fugitive blackbirds seek new retreats (*tecta*), where the hazel wood (*silva columna*) screens (*levo*) the sun's rays.—3, 4. The sweet ditties (*querela*) which formerly pleased me are silent (*perf.*); nor does their liquid melody resound now, as it did before.

Observe the use of "*ut = ex quo*" (*tempore*)—"from the time when," "ever since," in Stanza II.—Also observe the method of expressing a number of years by *lustres*. A *lustrum*, a period of five years.

EXERCISE LXXXIII. (*same continued*).

My fugitive years are all hasting away,
And I must ere long lie as lowly as they,
With a turf on my breast and a stone at my head,
Ere another such grove shall arise in its stead.

The change both my heart and my fancy employs:
I reflect on the frailty of man and his joys:
Short-lived as we are, yet our pleasures, we see,
Have a still shorter date, and die sooner than we.

Stanza I. 1, 2. But Time (*Ætas*) passes with swift, too swift a foot; I myself shall fall as (*modo quo*) the trunks have fallen.—3, 4. *I shall have my breast* (*pl.*) *covered* with turf (*pl.*), my head with a stone, before that (*ante—quàm*) another-such (*par*) wood shall arise (*orta erit*) in the accustomed place.—"*breast*"—"head," to be in the accusative with "*recondar*," middle construction. Compare Exercise LXXX. Stanza I. 3.

Stanza II. 1, 2. These changes have taught me ever in (*sub*) mindful breast to reflect (*volvo*), how (*uti*) our joys hasten to die.—3, 4. Life indeed is short; still pleasure more short-lived

¹ Use prep. with "*duo*," *acc. pl.*, for which cf. Virg. *Æn.* xi. 285.

perishes before (*ante—quàm*) they perish who have enjoyed it (*rapio*).—"Ante" belongs to line 3.

EXERCISE LXXXIV. (*Herrick*).

Gather ye rosebuds while ye may,
 Old Time is still a flying :
 And this same flower that smiles to-day
 To-morrow will be dying.
 The glorious lamp of Heaven, the Sun,
 The higher he's a getting,
 The sooner will his race be run,
 The nearer he's to setting.

Stanza I. 1, 2. Gather flowers, O nymphs, gather them quickly while ye may (*dum fas est*) : whilst I speak, the hour is flying not-to-be-recalled again.—3, 4. And the rose which to-day blows (*sese pando*) in happy gardens, to-morrow a-dying (*moribundus*) will droop its tender head.

Stanza II. 1, 2. The higher (*quò sublimiùs*) Phœbus with his lamp scales (*occupo*) the citadels of heaven, and urges more aloft (*altiùs*) his bright steeds.—"Occupo," in line 2.—3, 4. The sooner (*hoc citius*) he will hasten to reach the well-known goal, sooner will he depart sunk in the Hesperian waters.

Observe the repetition of the verb in Stanza I. 1. See Poet. Orn. § 2.

EXERCISE LXXXV. (*same continued*).

That age is best which is the first,
 When youth and blood are warmer ;
 But being spent, the worse and worst
 Times still succeed the former.
 Then be not coy, but use your time ;
 And, while ye may, go marry :
 For having lost but once your prime,
 Ye may for ever tarry.

Stanza I. 1, 2. Best are those times of life which flourish first, when the veins swell with hotter blood.—3, 4. But years fly away, and former excellence (*virtus*) does not remain; and a worse and worse period (*dies*) comes on. Cf. Exercise XXVIII. 6, note.

Stanza II. 1, 2. Be therefore complaisant¹ (*facilis*), whilst time may be retrieved (*reparabilis*). Marry, whilst you may, *each of you* her swain (*juvenis*). See Exercise II. Stanza I. 2.—3, 4. For as soon as your prime (*Veneris matura ætas*) has fled away (*fut. perf.*), the hour will ever be bringing for you fresh delays.

EXERCISE LXXXVI. (*Sir W. Scott*).

Why sitt'st thou by that ruin'd hall,
Thou aged carle, so stern and grey?
Dost thou its former pride recall,
Or ponder how it pass'd away?

"Know'st thou not me?"—the deep Voice
cried—

"So long enjoy'd, so oft misused—

"Alternate, in thy fickle pride,

"Desired, neglected, and accused?"

Stanza I. 1, 2. Why does it delight thee to sit (*Poet. Orn. γ*) here amid the fallen columns, thou grim old man, remarkable for thy hoary locks?—3, 4. Is it thy pleasure (*an-ne placet*) to recall the former fame of the mansion? or dost thou reflect (*reputo*) in what manner its glory has passed away (*sit resolutus*)?

Stanza II. 1, 2. "I [*am*] he, if thou know'st it not,"—with awful voice in-turn he said, "whom having often enjoyed thou so often wastest."—3, 4. "Who am-called alternately (*alternis*) accused, according as (*quò*) empty pride leads thee, who [*am* called] an object-of-desire or an-object-of-ridicule."—"voco," in line 4.—"alternis," i. e. vicibus, *understood*.

¹ Cf. Virg. Ecl. iii. 9, "*faciles Nymphæ risere*."

EXERCISE LXXXVII. (*same continued*).

"Before my breath, like blazing flax,
 "Man and his marvels pass away;
 "And changing empires wane and wax,
 "Are founded, flourish, and decay.
 "Redeem mine hours—the space is brief—
 "While in my glass the sand-grains shiver;
 "And measureless thy joy or grief,
 "When Time and thou shalt part for ever!"

Stanza I. 1, 2. When I breathe (abl. abs.) men and men's labours pass-away, just as when (qualis ubi) tow perishes burnt by the flames.—3, 4. Empires wax (augeor), liable-to (obnoxius) varying destinies, or decrease, or stand, or fall, with equal alternation (Aids III.).

Stanza II. 1, 2. Thou must use thy time: a short hour is left (superstes) for thee, whilst the light sand trembles in its glassy prison.—3, 4. Thy lot will be fixed (stabit) for eternity—if only (modo) Time shall pass away (fugerit):—Whether hours of happiness (læta tempora), or grief, await thee.

EXERCISE LXXXVIII. (*T. Campbell*).

Earl March look'd on his dying child,
 And, smit with grief to view her,
 "The youth," he cried, "whom I exiled,
 "Shall be restored to woo her."
 She's at the window many an hour 5
 His coming to discover:
 And he look'd up to Ellen's bower,
 And she look'd on her lover:
 But, ah! so pale, he knew her not,
 Though her smile on him was dwelling:— 10
 "And am I then forgot—forgot?"
 It broke the heart of Ellen.

In vain he weeps, in vain he sighs;
 Her cheek is cold as ashes;
 Nor Love's own kiss shall wake those eyes, 15
 Nor lift their silken lashes.

1, 2. The chief had seen the maiden languishing with an untimely death; and grief touched the father's (adj.) heart. Poet. Orn. a.—3, 4. "The boy who once fled an exile from his native shore, him I will bring back," he cries, "and restore as her suitor."—5, 6. The hours pass by; *and* she quits *not* her window, to see, if perchance, she, a lover, can descry (si forte cernat) her lover's coming.—7, 8. Again the youth is there: again he looks-up-to the accustomed chamber (pl.), and she looks-down-on her returned (redux) lover.—9, 10. She-looks-down-on-him; but paleness had robbed *Ellen* of her beauty (deformem fecerat); *and* the youth knows her *not*, although she smiles.—11, 12. "Alas, me!" she cries, heart-broken (exanimatus) by her extreme sorrow, "Can he be forgetful, forgetful of me?" 13, 14. Nought avail the youth his tears, nought now his sighs; the maiden's cheeks grew-cold (dirigeo), like ashes.—15, 16. But her tender eyes neither¹ loving kisses again shall unseal (solvo), nor shall Love himself open them when closed.

With the use of "si," in line 6, compare Virg. *Æn.* vi. 78,

"Bacchatur vates, magnum si pectore possit
 Excussisse deum."—

It is like *τί πῶς* in Greek.

Observe the juxtaposition of "amantis amans;" and the repetition of "despicit," in line 9.

EXERCISE LXXXIX. (*Psalm cxxxvii.*)

1. By the rivers of Babylon, there we sat down,
 yea, we wept when we remembered Sion.

2. We hanged our harps upon the willows in the
 midst thereof.

3. For there they that carried us away captive re-

¹ Cf. Ov. Her. xi. 69, "precantia verba" (i.e. precantis): Her. xix. 25; xx. 33: A. A. i. 371; iii. 743. Virgil, *Æ.* vi. 110.

quired of us a song ; and they that wasted us required of us mirth, saying, Sing us one of the songs of Sion.

4. How shall we sing the Lord's song in a strange land ?

N.B. In translating passages of this kind considerable freedom is allowed. This Exercise and the six following ones are given as specimens of expansion, or *free translation*. Cf. Exercises CVIII—CXI.

Verse 1. (four lines). We wept, alas ! as-we-sat (part.) hard by (subter) the houses of Babylon (adj.), where many a river was flowing (eo) with clear waters. || We wept, when (ut) the image of Sion came into our mind, and the ne'er to-be-beheld fields of our native soil.

Verse 2. (two lines). Our lute hung (imperf.) voiceless (mutus) upon (super) the green boughs, and the willows supported our silent lyres.

Verse 3. (four lines). For (quippe) he who led us far from our fatherland to his dreary coasts, bids us chant (verba referre) to-the-music-of (ad) our native strains. || Aye, and (nec minus) the spoiler of rich Sölýma requires, forsooth (Aids VII. 7), joyful songs in the midst of our misfortunes (malum).

Verse 4. (two lines). And shall it be then (ergo erit ut, with subj.) that a stranger (hospita) region [hear] divine songs, or a heathen (profanus) land hear a sacred melody? See Aids VII. 2, and Poet. Orn. e.

EXERCISE XC.

Day, like our souls, is fiercely dark :—

What then ?—'tis day !

We sleep no more : the cock crows—hark !

To arms ! away !

Come they from Scythian wilds afar, 5

Our blood to spill ?

Wear they the livery of Czar ?

They do his will.

1, 2. Day like (pariter—pariter) our mind is oppressed (laboro) with darkness : e'en now the dawning, and yet not risen, day

(prima, nec tamen orta) is-shining.—3, 4. Haste we (Aids VII. 5) together to arms, sleep being shaken off. Hark how the bird that ushers in the light (lucis auctor. See Propert. El. iv. 3. 32) is-singing.—5, 6. Does that band draw-near leaving the steppes of Scythia (campi Scythici), forsooth, that it may dye the ground with our blood?—7, 8. Does it wear (gero) both Cæsar's livery (cultus, pl.) and Cæsar's arms?—Each in his own rank does what *he* commands.

Observe line 2. It is a useful one to remember.

EXERCISE XCI. (*same continued*).

No splendour gilds, all sternly met,
Our foot and horse :
But dark and still we inly glow,
Condensed in ire.
Strike, Russ, and thou shalt know,
Our gloom is fire.

5

1, 2. Splendour [gilds] not our infantry, it gilds not our horsemen,—hearts (pectora) joined by faith that-has-not-been-forsworn (imperjuratus).—3, 4. But still our souls (præcordia) glow with hidden flames; anger and rage together closely bind (vinclis ligo) our hearts.—5, 6. Strike, Russians (Sarmaticus); ye shall learn this fact (illud) too late (serius); a living (vividus) flame lies-hid beneath a gloomy countenance.

Observe the Apposition in line 2.

EXERCISE XCII. (*Hemans*).

A wail was heard around the bed, the death-bed
of the young :
Amidst her tears a funeral chant a mournful mother
sung :
"Ianthia, dost thou sleep?—thou sleep'st,—but this
is not the rest,
"The breathing and the rosy calm, I pillow'd on
my breast.

- "I lull'd thee not to *this* repose, Ianthis, my sweet son,
 "As in thy glowing childhood's time by twilight I have done.
 "How is it that I bear to stand and look upon thee now,
 "And that I die not, seeing death on thy pale glorious brow?"

1, 2. A funeral chant (*carmen funebre*) was resounding by (ad) a youth's couch, whilst his tearful mother sings as follows (*talia*). Observe that "*cano*," "*loquor*," &c., often have "*ore*" or "*voce*" *pleonastic*.—3, 4. "My son," she said, "dost thou sleep? whither has fled the calm (*pax*), whither that (*iste*) breathing, whither the rosy colour that there was before?"—"fugit" in line 4.—5, 6. Not with these slumbers did I soothe thy infant (*puerilis*) limbs, pillowed (*semisupinus*) at eve on thy mother's (*adj.*) bosom.—7, 8. Alas! how different (*quantum distat*) is this repose from that repose, my darling (*lux*), Ianthis, delight of thy mother!—9, 10. Still (*adhuc*) shines thy brow (line 10), as it ever did (*quæ semper fulsit*), with its peculiar glory; but the paleness of death is-settled (*sedeo*) on thy face.—11, 12. Why am I unhappy present? how (*quo numine*) can I gaze upon (*aspetto*) thy death, without having-the-heart (*nec tamen ausa*) to die?

Observe the use of "*audeo*," like *τολμᾶω* in Greek.

EXERCISE XCIII. (*same continued*).

I look upon thee, thou that wert of all most fair and brave:
 I see thee wearing still too much of beauty for the grave.
 Though mournfully thy smile is fix'd, and heavily thine eye
 Hath shut upon the falcon glance that in it loved to lie,—

Though fast is bound that springing step, that seem'd
 on breezes borne,
 When to thy couch I came and said, "Wake, hunter,
 wake; 'tis morn :"—
 Yet art thou lovely still, my flower, untouch'd by
 slow decay ;
 And I, the wither'd stem, remain—I would that
 grief might slay !

1, 2. Lo ! before my eyes thou liest dead, than whom none appeared (*exstitit*) fairer, than whom none more brave. Aids i. f. N.B. *The lines must be transposed.*—3, 4. Lo ! thou liest dead—(Poet. Orn. ζ. 1) ; and still there is left (*superstes*) to thee, my son, the beauty which deserved not (*non debuerat*) to have perished.—5, 6. Though thy face (plural) is-reft-of its smile, and torpor weighs-down the eyes that once rivalled (*imitatus*) the falcon with their fires ; "gravo" in line 6.—7, 8. And no longer (*nec jam*) go free with springing (*agilis*) course the steps to which (*queis*) the breeze seemed to have lent its own wings ;—9, 10. As-often-as I said by thy couch, "My boy, shake off thy slumbers ; come, rise, huntsman : the dayspring (*orta dies*) is already shining."—11, 12. Thou bloomest lovely still : nor for thee has begun to fade (*decreasco*), my flow'ret, thy beauty (honor) consumed gradually by decay (*tabes*) :—13, 14. I linger a dry stem : and although (*ut*), worn out (*enectus*) by grieving I pray-for death, yet (*at*) death ever disregards (*fugio*) my (Poet. Orn. α) prayers. "Ut precer" belong to line 14.

EXERCISE XCIV. (*same continued*).

Oh ! ever when I met thy look, I knew that this
 would be ;
 I knew too well that length of days was not a gift
 for thee.
 I saw it in thy kindling cheek, and in thy bearing
 high,—
 A voice came whispering to my soul, and told me
 thou must die :—

That thou must die, my fearless one, where swords
 were flashing red :
 Why doth a mother live to say—" My first-born and
 my dead ?"
 They tell me of thy youthful fame, they talk of
 victory won :
 Speak *thou*, and I will hear, my child ! Ianthis, my
 sweet son !

1, 2, As often as with a mother's (adj.) eye I beheld thy countenance, and kindling cheeks, and commanding carriage (conspicui gradus).—3, 4. I was too sure, ('twould have been better not to know it) : that the stern fates had denied length of days (longos dies) to thee.—5, 6. A voice oft warned me, addressing (affatus) me with gentle whisper, and in-my-soul (conscius) I learnt this : thou wast about to die.—7, 8. Thou wast about to die, where *arms were gleaming* (corusco, imperf. subj.), red (part.) with much bloodshed, thyself a-stranger-to (nescius, with gen.) fear. *The italicized words belong to line 8.*—9, 10. Why do I, an unfeeling (impius) mother, live ? how can I say "Lo, the son whom I brought forth first lies-dead !" —11, 12. But they tell of his youthful fame, and triumphs won (actus) ; they tell of battles waged with victorious hand.—13, 14. Speak thou, and thy voice as thou speakest shall be heeded (audita fuerit) ; my darling, Ianthis, the delight of thy mother. For the construction of "loquens" in line 13, see Poet. Orn. a. ad fin.

Observe the *Anaphora* in line 7. See Poet Orn. ζ.

EXERCISE XCV. (*Wolfe*).

If I had thought thou couldst have died,
 I might not weep for thee ;
 But I forgot, when by thy side,
 That thou couldst mortal be :
 It never through my mind had past, 5
 The time would e'er be o'er,
 When I on thee should look my last,
 And thou shouldst smile no more.

1, 2. If thou hadst seemed to me powerless-against (*superabilis*, with *dat.*) black death, the sad tear would ne'er have bedewed my cheeks.—3, 4. But I was unconcerned (*securus*); and clinging close to thee (*tecum amplexibus hærens*), I forgot (*dedisco*. *Aids* iv. b), unhappy one, that thou too couldst die.—5, 6. Never (*Aids* ii. 1) did my pleasure soon-to-perish (*periturus*) come into my mind: never had the day seemed to be so near (*tam prope abesse*).—7, 8. When thou shouldst depart smiling for the last time (*subridens ultima*) on me as I smiled (*part.*) ne'er again to be beheld by my eyes.

EXERCISE XCVI. (*Longfellow*).

I shot an arrow into the air,
It fell to earth, I knew not where:
For, so swiftly it flew, the sight
Could not follow in its flight.

I breathed a song into the air;
It fell to earth, I knew not where;
For who has sight so keen and strong
That it can follow the flight of song?

Long, long after, in an oak
I found the arrow still unbroke:
And the song, from beginning to end,
I found again in the heart of a friend.

Stanza i. 1, 2. Once with-all-my-might (*connixus*) I shot (line 2) an arrow (*calamus*) into the air of heaven (*pl.*): it fell in some unknown place.—3, 4. The fallen arrow lies-hid: I cannot find its hiding-place; with so swift a flight it seemed to have gone by.

Stanza ii. 1, 2. I was singing, I remember: the sweet sound goes-forth to (in) the sky, and the strain (*vox*) carried-away falls I know not where (*nescio quâ regione*).—3, 4. For who, keen though he be, enjoys (*utor*) such vigorous sight (*eyes*), that he can see the path of song?

Stanza iii. 1, 2. Long after (*solibus exactis*), in (inter) the midst of an oak's branches (*brachia*), the shaft was unbroken

(incolumis) where it stuck before.—3, 4. Just so (nec minus), the full rhythm (numeration copia), with the song entire (integer, abl. abs.), Came-back, having been stored in the heart of a beloved friend (vir).

Observe the Historic present.

EXERCISE XCVII.

'Tis not for love of gold I go,
 'Tis not for love of fame :
 Though Fortune may her smiles bestow,
 And I may win a name.
 And yet it is for gold I go, 5
 And yet it is for Fame,—
 That they may deck another's brow,
 And bless another's name :—
 Ailleen.

1, 2. Not the lust of gold compels me to go, *Ailleen*; I make not my journey, led by love of fame.—Look in the list at the end for a suitable name.—3, 4. Although kindly Fortune smile with serene countenance, and forbid me not to win (fero) the rewards of well-earned praise.—5, 6. But yet (at — tamen) gold does urge on my steps as I go (see Poet. Orn. a, ad fin.); yet (at) I eagerly follow Fame whither she invites me.—7, 8. That a new charm, I ween (*Aids VII. 7*), may adorn (colo) another's brow; that another's name may-be-exalted (cresco) by my honour.

EXERCISE XCVIII. (*same continued*).

For this—but this alone,—I go
 And lose thy love awhile,
 And all the soft and quiet bliss
 Of thy young faithful smile.
 I go to brave a world I hate, 5
 And woo it o'er and o'er;
 To tempt the seas, and try my fate
 Upon a stranger shore :—
 Ailleen.

1, 2. Nought else I seek: thus am-I-able (pl. line 2) to lose (careo, Poet. Orn. γ) thee for a while, and to go far-away (longius ire) from thy bosom.—3, 4. Thus to leave the peace and quiet (otia) which we enjoyed together, as often as thou didst smile (Aids 1. a), a faithful maiden.—5, 6. I go (itur, impers.) my *Aillean*, bravely into a hated world, which will have to be wooed by me from its farthest limit.—7, 8. I follow my destinies, a doubtful exile on foreign strands, having dared to tempt (sollicito) the ocean paths.

EXERCISE XCIX. (*same continued*).

And when the laurel is my own,
 I know a heart will care :
 And when the gold is woo'd and won,
 I know a brow shall wear.
 And when, with both return'd again,
 My native land I see ;
 I know a smile will meet me there,
 A hand will welcome me :—
Aileen.

1, 2. And when its own laurel shall decorate (Poet. Orn. ε) my brow, I know where (est ubi) one [maiden] will not despise my titles.—3, 4. And when I shall win (potior) the gold, having gained the reward (abl. abs.) of my toils, I know where one maiden will wear it (Poet. Orn. δ) on her temples.—5, 6. And when I revisit the native fields of my fatherland (Poet. Orn. ε), and either gain (quæstus uterque) returns with me (pars sit nostræ viæ).—7, 8. I know where I shall plant my steps in (per) the midst of smiles, and one (vel una) righthand will grasp mine. Repeat the “dextra.”

Observe the periphrasis for the future indicative, and the use of "est ubi." For the use of "uterque" in line 6, see Exercise XIV. Stanza II. 4, and note. Also observe the phrase "pars vis." It may be used of a companion.

EXERCISE C. (*Carlyle*).

The boatmen shout, " 'Tis time to part;
 "No longer we can stay!"—
 'Twas then *Matilda* taught my heart
 How much a glance could say.
 With trembling steps to me she came; 5
 "Farewell," she would have cried;
 But ere her lips the word could frame
 In half-form'd sounds it died.

1, 2. "'Tis time," (*tempus erat*), cry the sailors, "time to depart; the late hour forbids us to remain further."—3, 4. Then first I learnt, with thee to teach me (*te magistrâ, abl. abs.*), *Matilda*, how much eyes taught to speak express (*significo*).—5, 6. When the maid approached trembling, and like one tottering, she thrice and again (*terque quaterque, Aids III.*) begins to utter Farewell.—7, 8. But her unfinished (*imperfectus*) words as she spoke (*gen. part.*) perished before that (*prius—quàm*) her tongue could frame the half-formed (*medius*) sounds.

Observe the expression "*tempus erat*"—"it was time, and is;" "*'tis high time*." Compare Horace, Odes I. xxxvii. 4,

"*Ornare pulvinar Deorum
 Tempus erat dapibus, sodales.*"

EXERCISE CI. (*same continued*).

Then, bending down with looks of love,
 Her arms round me she flung;
 And, as the gale hangs round the grove,
 Upon my neck she hung.
 My willing arms embraced the maid, 5
 My heart with raptures beat:
 While she but wept the more, and said,
 "Would we had never met!"

1, 2. Then (*inde*), bending her head, she smiled with fond (*blandus*) eyes, and *threw* her lissom (*lentus*) arms *round* (*do—circum, with dat.*) my shoulders.—3, 4. And just as the Zephyr's

gale hangs-round (foveo) the woods, with her tender arms (line 3), so she hangs round my neck.—5, 6. I caught the maid, and joyfully pressed her to my breast; and my heart (pl.) trembled with new raptures.—7, 8. But she weeping (lacrimatus) more, and with gentle whisper said, "Would that destiny had not united us."

EXERCISE CII. (*Cunningham*).

A wet sheet, and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail,
And bends the gallant mast :
And bends the gallant mast, my boys, 5
While, like the eagle free,
Away the good ship flies, and leaves
Old England on the lee.

1, 2. While the waves dance over the blue (cœrula, n. pl.) of the flowing (liquidus) sea; while the wet sheets (vela) swell with the Zephyr that follows :—3, 4. While the white canvas (pl.) rustles with the rushing (effusus) winds, and the top (apex) of the tapering (teres) mast is made to quiver (fit tremebundus).—5, 6. While the tapering mast quivers, my comrades, from its top (usque a vertice), free, like the eagle (Exercise LXX. 11) the ship speeds-on its way.—7, 8. The ship speeds on its way—(Poet. Orn. § 1), and scuds over (supervolo) the glassy waves; and our country lies-hid left on the lee (a lævâ parte).

EXERCISE CIII. (*same continued*).

"Oh! for a soft and gentle wind!"
I heard a fair one cry;
But give to me the snoring breeze,
And white waves heaving high :—
And white waves heaving high, my boys, 5
The good ship tight and free;—
The world of waters is our home,
And merry men are we.

1, 2. "Ye gentle zephyrs, breathe with calm gale:" a fair maiden asks with hushed voice.—3, 4. Be mine (*sit mihi*) the North-wind which pipes (*strideo*) with hoarse breathing (*spirāmen*); be mine heaving waves and a foamy sea.—omit "*mihi*" in line 4.—5, 6. Be mine foamy billows and swelling waves; let the ship be free, my mates (*comes*), and tight (*bene texta*).—7, 8. Our home, I ween (*Aids VII. 7*), is the boundless ocean (*immensi æquora ponti*); We are an ever laughter-loving (*amans, with gen.*) and merry crowd.—"our," see *Aids v.*

Observe the turning of "the world of waters"—a *literal* rendering would be simply absurd.

EXERCISE CIV. (*same continued*).

There's tempest in yon hornèd moon,
 And lightning in yon cloud :
 And hark ! the music, mariners,
 The wind is piping loud :
 The wind is piping loud, my boys, 5
 The lightning flashing free ;—
 While the hollow oak our palace is,
 Our heritage the sea !

1, 2. Lo ! the horned (*bicornis*) Moon threatens tempests ; and the teeming (*gravidus*) clouds bode (*moneo*) bright flashes.—3, 4. Are we deceived ? or do the genial murmurs resound, ye mariners ? And do the piping blasts roar (*fremo*) with mighty sound ?—"Piping," see Exercise CIII. 3.—5, 6. The piping blasts roar, and the East-wind whistles o'er (*insibilo*) the waves : whilst the whole cloud-rack (*nubila tota*) gleams with the flashing (*rapidus*) lightning.—7, 8. But our palace, my mates, is the hollow oak ; we are the heirs and offspring of Nereus.

EXERCISE CV. (*Sir W. Scott*).

He is gone on the mountain,
 He is lost to the forest,
 Like a summer-dried fountain,
 When our need was the sorest.

The fount re-appearing 5
From the rain-drops shall borrow,
But to us comes no cheering,
To Duncan no morrow !

1, 2. He is seen no longer on his native mountains, as he was before; we seek our lost *one* (vir) through the whole grove.—3, 4. As a fountain's waters are dried by summer suns, our-dear-one (noster) is a sore loss (abest *non bene*) in our utmost need. See Exercise X. Stanza 1. 2, and Aids II. 1.—5, 6. That fount in-turn will receive (line 6) waters from the rain showers, and will leap-forth with new streams.—7, 8. Yet to us comes no comfort (pl.) for our sorrow, and to thee, Duncan, no morrow (crastina dies).—See Aids VI.

EXERCISE CVI. (*same continued*).

The hand of the reaper
 Takes the ears that are hoary ;
 But the voice of the weeper
 Wails manhood in glory.
 The Autumn winds rushing
 Waft the leaves that are searest ;
 But our flow'r was in flushing,
 When blighting was nearest !

1, 2. The reaper's right-hand gathers (Poet. Orn. *β*) the hoary ears; we weep for manhood's glory (virile decus) with mournful voice.—3, 4. 'Tis true (scilicet), the blasts of Autumn with violent course hurry hither and thither (inde vel inde) the yellowing leaves.—5, 6. Yet that flow'ret (line 6) was scarcely putting forth (do) his buds and first blush, when (ut) blighting (atra dies) stood close at hand (præsens adsto).

Observe the use of "do" with subst. = verb. Aids 1. a.

EXERCISE CVII. (*Burns*).

Their groves o' sweet myrtle let foreign lands
reckon,

Where bright beaming summers exalt their per-
fume;

Far dearer to me yon lone glen o' green breckan,
Wi' the burn stealing under the lang yellow
broom.

Far dearer to me are yon humble broom bowers,
Where the blue-bell and gowan lurk lowly unseen:
For there lightly tripping among the wild flowers,
A listening the linnet, aft wanders my Jean.

Stanza I. 1, 2. Let others reckon their shores fragrant with the myrtle, whose (queis. Aids v.) perfume is-increased (cresco) by the bright influence of the sun.—3, 4. Sweeter [to me] yon fern is green in the lonely glen, where the yellow broom conceals the silent stream.

Stanza II. 1, 2. Far more sweetly smile the spots crowded with (plenus) broom, where the daisy has its hiding-place hard-by (proximus) the violet.—3, 4. For as she skips (exsultans) wandering (adj.) through the wild (incultus) flowers, *Phyllis* oft seeks-again-and-again (repeto) thy melody, O linnet (Aids vi.).

EXERCISE CVIII. (*Rowe*).

As on a Summer's day
In the greenwood shade I lay,
The maid that I loved,
As her fancy moved,
Came walking forth that way.

And as she passed by,
With a scornful glance of her eye,
"What a shame," quoth she,
"For a swain it must be
"Like a lazy loon for to lie!

N.B. This is a *Free Translation*. See Exercise LXXXIX., note.

Stanza I. 1, 2. By chance I was avoiding the heat under the greenwood shade (*frondes arbores*): my limbs I had flung to rest (*dederam levanda*, n. pl.) on the grassy couch.—3, 4. Behold, through the midst of the wood, my darling (see Exercise XX. 1), Corinna, came (*Post. Orn. κ*) led by some (*nescio-quis*) influence.

Stanza II. 1, 2. She passes by, and threatening with stern (*torvus*) eyes she exclaims, "That repose of thine, Corydon, becomes not a shepherd:—3, 4. Dost thou lie down?" said she; "let it shame thee thus to waste thy time, O youth lazier even (*ipse*) than lazy drones!"

Observe the Historic present.

EXERCISE CIX. (*same continued*).

"And dost thou nothing heed
 "What Pan our god hath decreed,
 "What a prize to-day
 "Shall be given away
 "To the sweetest shepherd's reed?"

"There's not a single swain,
 "Of all this fruitful plain,
 "But with hopes and fears
 "Now busily prepares
 "The bonny boon for to gain.

Stanza I. 1, 2. "Is it thus (*Aids VII. 9*) thou despisest the last (*novissimus*) decrees of our [god] Pan, and the gifts in store (*paratus*) for the rustic band?"—3. "For to-day whosoever shall have (*si cui fuerit*. *Post. Orn. δ*.—*Si quis—si qua, si quid*, are often used much as *quisquis*, &c.) the sweetest reed.—4. This youth victorious shall carry off worthy rewards."

Stanza II. 1, 2. *Transpose the lines*.—"Hope and fear alike draw *all the shepherds* (line 2) *that* (Exercise XL. 3) the fertile plain has ready to contend."

Observe that the word "*certare*" expresses line 5 of Stanza II.,

especially as "præmia" occurs in the last line of the preceding Stanza.

EXERCISE CX. (*same continued*).

" Shall another maiden shine
" In brighter array than thine ?
" Up, up, dull swain,
" Tune thy pipe once again,
" And make the garland mine."

" Alas ! my love," I cried,
" What avails this courtly pride ?
" Since thy dear desert
" Is written on my heart,
" What is all the world beside ?

Stanza i. 1, 2. "Is it thus, sluggard, that I must yield (cedendum est) to other maidens? shall any nymph shine better-dressed (cultior) than thine?"—3, 4. "Come, rise now, shepherd, practise (meditor) thy former strains, that the festal garland may entwine my (Poet. Orn. a) head."

Stanza ii. 1, 2. "Alas ! my love (noster amor), what avails so great pride, which is better displayed (melius sedet) in a king's face?" I cry.—3, 4. "And since I have thy charms (honor) written in my breast, there is nought which I can wish for more in the whole world."

EXERCISE CXI. (*same continued*).

" To me thou art more gay
" In this homely russet gray,
" Than the nymphs of our green,
" So trim and so sheen,
" Or the brightest Queen of May.

"What though my Fortune frown,
"And deny thee a silken gown;
"My own dear maid,
"Be content with this shade,
"And a shepherd all thine own!"

Stanza I. 1, 2. "Mean [though] thy garb be, for me thou walk'st forth most beautiful; though our nymphs be trim (nitidus), thou alone art-trim for me."—In concessive sentences there is often an *ellipse* of "*quamvis*," "*licet*," &c.—3, 4. "Though (licet, Aids VII. 3) the queen sits lovely on *the first of May*, she yields to thy charms (illecebræ), dear maid."

Stanza II. 1, 2. "Though (licebit, Aids VII. 3) Fortune knit her brow into frowns (contraho frontem obductam), and suffer thee not to shine in a purple gown."—3, 4. "Yet (at) let it be enough for thee to sit (Poet. Orn. γ) under the shade with me, and to-be-mistress-of (jus habuisse in, with acc.) thy shepherd."

Observe the *Proleptic* use of the participle in Stanza II. 1. See Exercise LXIII. note.

EXERCISE CXII.

When y^e Morning riseth redde,
Rise not thou, but keepe thy Bedde.
When y^e Dawne is dull and graye,
Sleep is still y^e better Way.
Beastes arise betimes;—but then,
They are Beastes, and We are Men.

5

1, 2. When the rising Day-star displays his ruddy fires, do thou lie-quiet all the same (tamen); rise not (Aids I. c) from thy couch.—3, 4. And when returning Dawn is clouded o'er (obscurus) with gray shroud, What is better than sleep? let slumber be thy care.—5, 6. Beasts rise in the morning;—be not moved by their example (Aids I. c.). We [are] men; they are beasts, a despised herd.

EXERCISE CXIII. (*same continued*).

Is y^e Weather fayre and fine?
 It shall give thee Dreams divine:
 Doth it poure with pelting Rayne?
 'Tis a Hint to doze agayne.
 Is it neither Drye nor Wette? 5
 Waite untill y^e Weather's sette.

1, 2. If only (modò) Jupiter shall smile (Post. Orn. ð) clear in the summer sky, he will send thee visions of *angels* to-see (part. in -dus). See Exercise LXIX.—3, 4. Again (Exercise XII. note), if he shall descend pitiless (*sævus*) with teeming shower, he implies (*sibi vult*) by this warning, "Seek (*adeo*) Sleep again."—5, 6. Is it doubtful (in *ambiguo est*) whether he has come dry or (an) wet: still (at) do thou Wait until he come *with-more-settled-face* (*vultu certior*): Omit "*utrum*" in line 5. Cf. Exercise X. Stanza III. 4.

Note the use of Jupiter, for the *upper air, weather, &c.*

EXERCISE CXIV. (*same continued*).

Wouldst thou walke unscavenged Streetes,
 Catch from shaken Mattes y^e Sweetes,
 Straye forlorne through chillie Roomes,
 Stumble over casuall Broomes,
 Scowling House-Maydes round thee scan? 5
 These befall y^e earlie Man.

1, 2. Dost thou wish to walk through streets unsightly with filth? wouldst thou (*vin'*, for *vis-ne*) receive in thy mouth the mud of the shaken mat?—3, 4. Wouldst thou roam chilly in the desolate hall, stumbling (*offendo pedem*) here and there upon brooms? (*scopæ*, pl.)—5, 6. Dost thou wish maidservants around to quiz (*scrütärĭĕr*) thee with sullen face? These things chance gives to early (*matutinus*) men to have.

Observe the old form of the infinitive, "*scrutarier*:" and "*habere*," Greek construction, after "*dat.*" Cf. Virg. *Æn.* v. 247: ix. 362.

EXERCISE CXV. (*same continued*).

Morninge Sleepe avoydeth Broyles,
Wasteth not in greedye Toyles :
Doth not suffer Care nor Greefe :
Giveth aking Bones Releefe.
Of all y^e Crimes beneath y^e Sunne, 5
Say, "Which in Morninge Sleepe was done?"

1, 2. Slumbers sought in-the-morning are-wont-to-avoid (Poet. Orn. β) quarrels: and waste not (comminuo, perf.) the mind with the desire of gain.—3, 4. They (hi) are wont to banish cares and griefs alike (Aids III. and Exercise IX. 3): they relieve also the bones of the worn-out body.—5, 6. Shouldst thou unfold all the crimes that (Exercise XXXII. 3) have been committed (peractus) in-the-world (ubicunque), how small (quotus) a part is-wont to happen in the morning in sleep!

EXERCISE CXVI. (*Smollett*).

To fix her—'twere a task as vain
To count the April drops of rain,
To sow in Afric's barren soil,
Or tempests hold within a toil.

I know it, friend; she's light as air,
False as the fowler's artful snare;
Inconstant as the passing wind,
As Winter's dreary frost unkind.

Stanza I. 1, 2. Thy aim is vain (*vana petis*): not more foolishly dost thou count the Spring showers, than if thou believest that faith is-in maidens.—3, 4. Just as well (*haud aliter*) wilt thou plough the barren sands of Libya, or confine in a net the strength (Poet. Orn. α) of the tempests.

Stanza II. 1, 2. [Though] the breeze [is] light, I own, still she is lighter: be the fowler skilled-in (*doctus*, with acc.) snares, she comes more skilled.—3, 4. She has (Exercise XXIV. note)

inconstancy like the rapid winds ; and a heart (pl.) colder than Winter's frost.

Observe in Stanza II. 1 the *ellipsis* of "licet." Cf. Exercise CXI. Stanza I. 1.

EXERCISE CXVII. (*same continued*).

Blushing at such inglorious reign,
I sometimes strive to break her chain ;
My reason summon to my aid,
Resolve no more to be betray'd.

Ah ! friend, 'tis but a short-lived trance,
Dispell'd by one enchanting glance ;
She need but look, and I confess
Those looks completely curse or bless.

Stanza I. 1, 2. Oft-times (*sæpius*) I have been ashamed to yield to her dishonourable sway, and I strive to break my mistress' chains.—3, 4. I determine by reason to overcome my foolish passion (*furor*), and not to weep for a troth so often violated by crime.

Stanza II. 1, 2. But the new dreams, alas ! fly from my eyes ; so bewitching (*magicus*) a charm shines in her peerless face.—3, 4. If only as she gazes she turns her roving eyes on me, I am carried e'en (*usque*) to heaven or *hell*. See Exercise LXIX. 12, note.

EXERCISE CXVIII. (*Byron*).

The better days of life were ours ;
The worst can be but mine :
The sun that cheers, the storm that lowers,
Shall never more be thine.
The silence of that dreamless sleep
I envy now too much to weep ;
Nor need I to repine
That all those charms have pass'd away,
I might have watch'd through long decay.

1, 2. Together we saw the hours (tempora) of a better life go by; for the rest (quod superest) I alone shall suffer the worst (n. pl.).—3, 4. Alike thou art free from the joyous sun and the gloomy storm; thou hast finished (tibi finis adest, with gen.) sorrow and joy.—5, 6. Gained by thee (tibi, dat. after pass. part.) [is] the unbroken silence (pl.) of placid sleep,—a repose to be longed for rather than wept for by me.—7, 8. Nor boots it to bewail with sighing thy perished charms, which *I might have seen* (potui cernere) depart with slow decay.

EXERCISE CXIX. (*same continued*).

The flower in ripen'd bloom unmatch'd
Must fall the earliest prey :
Though by no hand untimely snatch'd
The leaves must drop away :
And yet it were a greater grief
To watch it withering, leaf by leaf,
Than see it pluck'd to-day :—
Since earthly eyes but ill can bear
To trace the change to foul from fair.

1, 2. The rose which was blushing loveliest with crimson flower, perishes untimely (ante diem) carried off by a sudden death.—3, 4. Though (licet, Aids VII. 3) the hand forbear to pluck the opening (nascens) bud, ere long (protinus) it will fall with shed leaves.—5, 6. But yet if its beauty (gratia) were to depart (pres. subj.) gradually before our eyes, and all their loveliness (decus) should fall from the leaves from-day-to-day (in — diem),—7, 8. Ah! with how much greater grief should we follow the flower, than if its glory were snatched away (diripio) at once.—9, 10. Mortal eyes, I ween (Aids VII. 7), regret (doleo, line 10) lost beauty, and things disfigured [that were] fair before. Aids I. b.

EXERCISE CXIII. (*same continued*).

Is y^e Weather fayre and fine?
 It shall give thee Dreams divine:
 Doth it poure with pelting Rayne?
 'Tis a Hint to doze agayne.
 Is it neither Drye nor Wette? 5
 Waite untill y^e Weather's sette.

1, 2. If only (modò) Jupiter shall smile (Poet. Orn. 8) clear in the summer sky, he will send thee visions of *angels* to-see (part. in -dus). See Exercise LXIX.—3, 4. Again (Exercise XII. note), if he shall descend pitiless (*sævus*) with teeming shower, he implies (*sibi vult*) by this warning, "Seek (*adeo*) Sleep again."—5, 6. Is it doubtful (*in ambiguo est*) whether he has come dry or (an) wet: still (at) do thou Wait until he come *with-more-settled-face* (*vultu certior*): Omit "*utrum*" in line 5. Cf. Exercise X. Stanza III. 4.

Note the use of Jupiter, for the *upper air, weather, &c.*

EXERCISE CXIV. (*same continued*).

Wouldst thou walke unscavenged Streetes,
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 Straye forlorne through chillie Roomes,
 Stumble over casuall Broomes,
 Scowling House-Maydes round thee scan? 5
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1, 2. Dost thou wish to walk through streets unsightly with filth? wouldst thou (*vin'*, for *vis-ne*) receive in thy mouth the mud of the shaken mat?—3, 4. Wouldst thou roam chilly in the desolate hall, stumbling (*offendo pedem*) here and there upon brooms? (*scopæ*, pl.)—5, 6. Dost thou wish maidservants around to quiz (*scrūtārĭŕ*) thee with sullen face? These things chance gives to early (*matutinus*) men to have.

Observe the old form of the infinitive, "*scrutarier*:" and "*habere*," Greek construction, after "*dat.*" Cf. Virg. *Æn.* v. 247: ix. 362.

Stanza I. 1, 2. My *Mary* conveyed to *Anna* the rose which a shower had just washed with sudden rain. *Transpose these lines*.—3, 4. The flower wearied with the abundant (*nimius*) weight of water (*pl.*) felt the burden; and many a drop weighs down its lovely head.

Stanza II. 1, 2. The plentiful moisture had fill'd both the leaves and the cup; and it (*fem.*) was exhibiting (*do*) the signs which weepers are wont to exhibit.—3, 4. It seemed to me, I remember, to bewail the buds it-had-left, which once blushed with sister (*socius*) leaves.

Stanza III. 1, 2. I seized it: it would have been better never to have snatched it: it was too wet, *and unfit* (*nec satis apta*) to be gathered.—3, 4. And whilst my rude (*malè cautus*. Aids II. 2) hand shakes the dripping leaves, Alas me! the lately beautiful flower fell on the ground!

EXERCISE CXXII. (*Habington*).

Faire mistress of the earth with garlands crown'd,
 Rise, by a lover's charme, from the parcht ground,
 And shew thy flowery wealth: that she, where ere
 Her starres shall guide her, meete thy beauties there.
 Should she to the cold Northern climates goe, 5
 Force thy affrighted lilies there to grow,
 Thy roses in those gelid fields t' appeare;—
 She absent, I have all their winter here.
 Or if to th' torrid zone her way she bend,
 Her the cool breathing of Favonius lend, 10
 Thither command the birds to bring their quires:
 That zone is temperate; I have all his fires.

Attend her, courteous Spring, though we should
 here

Lose by it all the treasures of the yeare.

1, 2. Fair goddess of the earth, crowned with fresh garlands, a lover prays thee, rise invoked from the parched ground.—3, 4. Come now (*eia age*), unfold the country's wealth: and to my mistress display thy beauties (*veneres*), whithersoever the

stars may guide her steps.—Exercise XXI. 5, 6, note.—5, 6. Whether in her course she seek the colds of the *Rhipæan* clime, do thou bid the lilies blow with quivering flower.—7, 8. Make the rose put forth (fac, with subj.) its buds o'er the cold plains; When she is absent, a Northern winter besets (premo) me.—9, 10. Or if she wend her way to the heat of the torrid zone, make the breeze of the gentle Zephyr fan her path.—11, 12. Hither mayst thou bid the birds bring together their tuneful choirs; there the zone is mild; hither it has brought its fires.—13, 14. Mayst thou be my Mistress' companion, genial Spring, although plenty of the wealth which the year is wont to give (Poet. Orn. β) fails us.—“Wealth” in line 14.

EXERCISE CXXIII. (*Sir W. Scott*).

Harp of the North, farewell! the hills grow dark,
 On purple peaks a deeper shade descending;
 In twilight copse the glow-worm lights her spark,
 The deer, half-seen, are to the covert wending.
 Resume thy wizard elm! the fountain lending, 5
 And the wild breeze, thy wilder minstrelsy;
 Thy numbers sweet with Nature's vespers blending,
 With distant echo from the fold and lea,
 And herd-boy's evening pipe, and hum of housing
 bee

1, 2. Farewell, Scotch harp! the hills grow dark; and a deeper (auctus) shade broods-o'er the purple peaks.—3, 4. The woods twinkle (corusco) through the darkness with the glow-worm's fire; the hind seeks the thickets under the dim (dubius) light.—5, 6. Do thou seeking-again thy magic elm, give to the fountain harmonious (consonus) murmurs, give them to the sad Notus, thyself more sad.—7, 8. Whilst evening voices resound together on every side; and far o'er the fields the fold echoes the melody;—9, 10. What time (tempore quo) the shepherd *tunes his pipe* though late, and the bee hums gently at the hives. (See Virg. Ecl. x. 51.)

Observe, in line 1, “chords,” the part for the whole. See Exercise V., note. Also observe the repetition of the verb in lines 5, 6.

EXERCISE CXXIV. (*same continued*).

Yet, once again, farewell, thou minstrel harp !
 Yet, once again, forgive my feeble sway ;
 And little reck I of the censure sharp
 May idly cavil at an idle lay.
 Much have I owed thy strains on life's long way, 5
 Through secret woes the world has never known,
 When on the weary night dawn'd wearier day,
 And bitterer was the grief devour'd alone.
 That I o'erlive such woes, Enchantress, is thine own !

1, 2. Yet once again farewell (*valeas*), O lyre most dear to the bard ; forgive me (*da veniam*), that I unworthy have touched thy strings.—3, 4. Nought reck I (*moror*) of the judgment of the sharp critic, If he a trifler (*tenuis*) thinks my songs trifling.—Scan “*tēnvlā*.” See Exercise XXIV. 1, note.—5, 6. In what (*quid*) hath not thy voice helped me through life's weary hours (*tædia*), as often as my heart swells with hidden grief?—7, 8. When sadder dawn hath chased away the sad shades of night ; and the sorrow *which I might not share* (*non sociandus*) was heavier.—9, 10. That (*quòd*) I have been able to *live down* (*vivendo vincere*). Cf. Virgil, *Æn.* xi. 160) such cares, is all thy gift, *persuasivo* Muse.—Cf. Horace, *C.* iv. 3. 21, “*Totum hoc muneris est tui*.”

For the use of “*moror*” in line 3, cf. Virg. *Æn.* v. 400 ; Propert. i. 19. 2.

EXERCISE CXXV. (*same continued*).

Hark ! as my lingering footsteps slow retire,
 Some Spirit of the air has waked thy string !
 'Tis now a seraph bold, with touch of fire ;
 'Tis now the brush of Fairy's frolic wing.
 Receding now, the dying numbers ring 5
 Fainter and fainter down the rugged dell ;
 And now the mountain breezes scarcely bring
 A wandering witch-note of the distant spell—
 And now 'tis silent all !—Enchantress, fare thee well !

1, 2. Am I mistaken? or, as I wend my slow steps backward, has some (*nescio-quis*) deity stirred the strings to melody (*canorus*. See Exercise LXIII., note on *Prolepsis*).—3, 4. Whether they exult wildly (*temerè*), fervid with a *Phœbus'* (*adj.*) touch, or quiver with the Dryad's passing wing.—5, 6. And now, receding gradually amid the dells (*anfractus*) and rocks, the song dies-away fainter and fainter.—7, 8. And now, while the spell (*dulcedo*) is carried (*abl. abs.*) far o'er the mountains, the fitful (*mobilis*) breeze has scarce brought the uncertain sounds.—9, 10. Ere long (*nec mora*), the lands lulled-to-sleep are hushed (*traho silentia*, *n. pl.*); O Scotch harp, powerful in magic art, farewell!

Observe the repetition of the Comparative in line 6.

EXERCISE CXXVI. (*Prior*).

Each evening I behold the setting sun
 With downward speed into the ocean run :
 Yet the same light (pass but some fleeting hours)
 Exerts his vigour and renews his powers :
 Starts the bright race again : his constant flame
 Rises and sets, returning still the same. 6
 I mark the various fury of the winds :
 These neither seasons guide, nor order binds :
 They now dilate, and now contract their force :
 Various their speed, but endless is their course.

1, 2. We have seen the setting sun every (*Aids II. 1*) evening, how (*qualis*) he is precipitated into the waters of the sea.—3, 4. But still—[if] a short time shall have passed (*exeo*)—with increased strength He is present again, vigorous with the same (*Aids II. 1*) light;—5, 6. Repeats his bright course the same, and the same returns, with unaltered (*certus*) flame, whether he rises or sets.—7, 8. I have seen the battles and various furies of the winds, whom no laws, no seasons, subdue.—9, 10. Whose (*queis*) rage is at-one-time contracted, at another dilates unrestrained (*libera gliscit*): this one is swifter than that, but there is no respite of their flight.

Observe the ellipse of "si" in line 3. Cf. Exercise XXXVII. note.

EXERCISE CXXVII. (*same continued*).

From his first fountain and beginning ooze
Down to the sea each brook and torrent flows :
Though sundry drops or leave or swell the stream,
The whole still runs with equal pace the same.
Still other waves supply the rising urns, 5
And the eternal flood no want of water mourns.

1, 2. Gliding from his first fountains and first ooze (origo), the torrent flows to (adeo) the sea, the brook flows to the sea.—3, 4. [Whether] some drop be lost (nescio quid pereat) to the stream, or increase it, the stream (ipse) keeps on the even (imperturbatus) course, which it did before.—5, 6. The rising (undans) urns boil with ever fresh waves, and the eternal (vividus) tide mourns not its lost waters.

Observe the repetition in line 2: and for the omission of "sive" in line 3, compare Exercise X. Stanza III. 4.

EXERCISE CXXVIII. (*Aytoun*).

On the holy mount of Ida,
Where the pine and cypress grow,
Sat a young and lovely woman,
Weeping ever, weeping low.
Drearily throughout the forest 5
Did the winds of Autumn blow ;
And the clouds above were flying,
And Scamander roll'd below.

1, 2. Where the holy tops of Ida's mount rise; where the pine forest is-green mingled with the cypresses:—3, 4. Whilst a nymph sits here, most lovely in the prime of youth, she weeps alone (secum) in silence through the livelong days.—5, 6. Here the blasts piping with autumnal uproar (tumultus) drearily (adj.) gave dreary sounds throughout the grove.—7, 8. Here-and-

there (*rarus*) the clouds above were fitting in the changeable sky; *Scamander* was rolling his waters in the vale below (*imā valle*). See Caution II.

Observe the repetition of the adj. in line 6.

EXERCISE CXXIX. (*same continued*).

"Faithless Paris! cruel Paris!"
 (Thus the poor deserted spake)—
 "Wherefore thus so strangely leave me?"
 "Why thy loving bride forsake?"
 "Why no tender word at parting— 5
 "Why no kiss, no farewell take?"
 "Would that I could but forget thee!"
 "Would this throbbing heart might break!"

1, 2. Alas! where is thy plighted troth? is it thus thou leav'st me, cruel Paris?—(the unhappy nymph begins thus to complain to herself.)—3, 4. Couldst thou thus (*Aids VII. 9*) abandon (line 4) me, who deserved not such a fate (pl. Poet. Orn. α), and the couch of thy dear wife? See Poet. Orn. γ.—5, 6. Why at parting (*fugiens*) didst thou refuse kisses and loving¹ words, *while* thy tongue *failed* (*nec sustinuit*) to say "Farewell?"—7, 8. O that (O *si*) my heart could end its overwhelming (*nimius*) pains, and that face of thine (*iste*) perish—from (*excido*) my mind!

EXERCISE CXXX. (*Sir W. Scott*).

O lady, twine no wreath for me,
 Or twine it of the cypress-tree.
 Too lively glow the lilies light,
 The varnish'd holly's all too bright;
 The May flower and the eglantine 5
 May shade a brow less sad than mine;
 But, lady, weave no wreath for me,
 Or weave it of the cypress-tree.

¹ Cf. Exercise LXXXVIII. 15, foot note.

1, 2. Either twine no wreath for me, *Lalage*, Or let it be
twined from the leaves of the cypress. Repeat "nullus" in line 1.
—3, 4. The lilies shine inlaid-with too bright a lustre (nimios
incocta nitores): and the arbutue blushes painted with too-deep
(nimius) a hue.—5, 6. Garlands of marigolds may shade a
happier head than mine, [garlands] mingled with clustering
(pensilis) roses in the season of May.—7, 8. Compare 1, 2.

Observe the construction of "incoctus." It is an instance of the passive verb used in a *middle sense*. Cf. Virg. Ecl. iii. 106, "Flores *inscripti nomina* regum;" and Hor. Sat. i. 6. 74, "Lævo *suspensi loculos tabulamque* lacerto."

EXERCISE CXXXI. (*same continued*).

Let dimpled Mirth his temples twine
With tendrils of the laughing vine.
The manly oak, the pensive yew,
To patriot and to sage be due :
The myrtle bough bids lovers live, 5
But that Matilda will not give ;
Then, lady, twine no wreath for me,
Or twine it of the cypress-tree.

1, 2. Let it delight *Euphrosyne*, who displays in her face the ready (*facilis*) dimples, to surround her temples with the joyous vine.—dimple, “*lăcuṁă*.”—3, 4. The manly oak graces him who is brave in behalf of his country; The yew due to him (*debitus*) encircles (*amo*) the sage (*consiliis aptus*).—5, 6. Furthermore (*Aids VII. 10*), the myrtle strengthens afflicted lovers, but *I* shall not have (*sum*, with *dat.*) the myrtle from thee, O *Lalage*!—7, 8. Therefore forbear to, &c., &c. (*Aids I. c.*)

Observe Euphrosyne, Mirth personified.

EXERCISE CXXXII. (*same continued*).

Let merry England proudly rear
Her blended roses, bought so dear ;
Let Albyn bind her bonnet blue
With heath and harebell dipp'd in dew;

On favour'd Erin's crest be seen
 The flower she loves of emerald green:
 But, lady, twine no wreath for me,
 Or twine it of the cypress-tree.

1, 2. Let England exulting proudly-display (*jacto*) on high both her roses (*utramque rosam*),—the prizes which she won for herself with so much blood. *Transpose the lines*.—3, 4. And let *Cālēdōnīā* twine on her blue bonnet (*apex*) the heath, and the dewy leaves which the hyacinth gives. (*Aids vi.*)—5, 6. Though happy *Hibernia* hath decked her crest with the flower which is-brightly-green (*ridet viridis*) with emerald (*adj.*) leaf. See *Cautions B. H.*—7, 8. As above.

Observe the *apposition* in lines 1, 2.

EXERCISE CXXXIII. (*same continued*).

Strike the wild harp, while maids prepare
 The ivy meet for minstrel's hair;
 And, while his crown of laurel leaves
 With bloody hand the victor weaves,
 Let the loud trump his triumph tell : 5
 But, when you hear the passing-bell,
 Then, lady, twine a wreath for me,
 And twine it of the cypress-tree.

1, 2. Wildly (*raptim*) strike the lyre; then (*inde*) let maidens hastily-weave (*depropero*) for minstrel's (*mūsæus*, *adj.*) hair the ivy (*pl.*), meet offerings.—3, 4. And when the victor (line 4) shall proceed (*pergo*) to bind into the garland he has-won (*meritus*) wreaths of-laurel (*adj.*) with bloody hand.—5, 6. Then let the iron voice of the clarion proclaim his triumph with its brass. Do thou, when the breeze shall bring the mournful notes, —7, 8. Then wreath for me, I pray, &c., &c.

Observe the *apposition* in line 2.

EXERCISE CXXXIV. (*same continued*).

Yes, twine for me the cypress-bough,
 But, O Matilda, twine not now :

Stay till a few brief months are past,
And I have look'd and loved my last.
When villagers my shroud bestrew 5
With pansies, rosemary, and rue,—
Then, lady, weave a wreath for me,
And weave it of the cypress-tree.

1, 2. Yes (immo), twine for me, &c., &c.: but weave it not now (Aids i. c), O Lalage, I pray.—3, 4. Weave it not, I pray, until a short part of the rapid year has flown, and light and love perish for me.—5, 6. What time (tempore quo) the villagers (pagus) have placed my bier under violets, and rosemary, and rue.—“Supponere” in line 6.

Observe the repetition in line 3. Poet Orn. ζ. Also observe how in line 5 “bestrew” is expressed by the verb “suppono,” with a very slight change of idiom.

EXERCISE CXXXV. (*W. C. Bryant*).

Stay, rivulet, nor haste to leave
The lovely vale that lies around thee;
Why wouldst thou be a sea at eve,
When but a fount the morning found thee?

Born when the skies begun to glow,
Humblest of all the rocks' cold daughters,
No blossom bow'd its head to show
Where stole thy still and scanty waters.

Now on thy stream the noon-beams look,
Usurping, as thou downward driftest,
Its crystal from the clearest brook,
Its rushing current from the swiftest.

Stanza I. 1, 2. Stay (Exercise V. Stanza II. 2), rivulet: why art-thou-eager to leave the vale, which *in-its-loveliness* (amœnus) surrounds thy green banks.—3, 4. Just now thou didst go forth from a fount, when the first dawn saw thee; why at eve dost thou desire to be a part of the mighty sea?

Stanza II. 1, 2. When the day was in its earliest dawn (tum primum exoriente, abl. aba.) there was no other humbler (tenuis) nymph sprung from the cold rock (pumex).—3, 4. Nor did any flower with bowed head (cervix) mark Where thy wave was winding stealthily with silent course.

Stanza III. 1, 2. Now the sun looks down on thee from the midst of heaven (axis), while thou rollest thy swollen waters with full current (agmen):—3, 4. Brighter than the clearest wave which glides along, And more impetuous (acer) than any [wave] rushes with rapid flight.

Observe that "tenuior" is scanned "tenvior." Cf. Exercise XXIV. 1. In Stanza III. 3, observe the attraction "quàm (unda) quæ unda," &c. See Appendix. Table IV. B. 8. b.

EXERCISE CXXXVI. (same continued).

Ah! what wild haste! and all to be
A river and expire in ocean:
Each fountain's tribute hurries thee
To that vast grave with quicker motion.

Far better 'twere to linger still
In this green vale, these flowers to cherish,
And die in peace, an aged rill,
Than thus, a youthful Danube, perish!

Stanza I. 1, 2. Ah me, whither hurriest thou? what glory of a mighty river (line 2) is so-precious (tantus)? or why delights it to perish in Ocean?—3, 4. The very fountains thrust thee into vast oblivion, and more quickly make ready but (nil nisi. Aids II. 1) thy tomb (pl.) with their gifts.

Stanza II. 1, 2. Why dost thou not (quin), lingering (past part.) happy with me in the green vale, cherish the flowery fields with tranquil stream,—3, 4. And rather waste-away (2 pers. ind. pass.) [as] a brook with long time, than die a river, o'erwhelmed with speedy end (funus)?

EXERCISE CXXXVII. (*C. Smith*).

Sweet poet of the woods, a long adieu !
Farewell, soft minstrel of the early year !
Ah, 'twill be long ere thou shalt sing anew
And pour thy music on the night's dull ear.
Whether on Spring thy wandering flights await, 5
Or whether silent in our groves you dwell,
The pensive Muse shall own thee for her mate,
And still protect the song she loves so well.

1, 2. Most pleasing in song amid the birds that haunt the woods (*silvicola*), farewell, soft harbinger of the early year.—3, 4. When wilt thou sing-anew (*reparo*, *Poet. Orn. e*) at length thy songs for us, and chaunt the strains which the dull-eared (*surdâ aure*, *Aids i. i.*) night may drink in?—5, 6. Whether thou fliest, awaiting the lingering season (*pl.*) of Spring, or frequentest our grove, a silent inhabitant,—7, 8. Thee pensive *Melpomene* shall attach (*socio*) to herself as a friend, *Melpomene*, herself the guardian of her favourite (*suus*) song.

Observe *Melpomene* used for any Muse (*Cf. Exercise LVI.*, note), and also the repetition of the name. See *Poet. Orn. ζ*.

EXERCISE CXXXVIII. (*same continued*).

With cautious step the love-lorn youth shall glide
Through the lone glade that shades thy mossy nest,
And shepherd-girls from eyes profane shall hide
The gentle bird that sings of pity best.

For still thy voice shall soft affections move, 5
And still be dear to sorrow and to love.

1, 2. Oft to thee shall come sad *Amyntas* with cautious foot, to where (*quò*) the lone (*devius*) shade covers thy mossy nest:—3, 4. And the shepherd (*adj.*) nymph shall keep aloof profane eyes, where the gentle bird shall mourn *in-harmony-with* (*consona*,

n. pl.) the mourner.—5, 6. But thou shalt ever evoke soft desire, with welcome song, whether any one loves or grieves.

Observe *Amyntas*, a common name for a shepherd, or country youth. With line 6 compare the note on Exercise XXXVI.

EXERCISE CXXXIX. (*C. Smith*).

Queen of the silver bow, by thy pale beam,
 Alone and pensive I delight to stray
 And watch thy shadow trembling in the stream,
 Or mark the floating clouds that cross thy way.
 And, while I gaze, thy mild and placid light 5
 Sheds a soft calm upon my troubled breast;
 And oft I think, fair planet of the night,
 That in thy orb the wretched may have rest.

1, 2. Thou who wearest from thy glittering shoulders thy bright bow, 'tis my delight to go alone (fem.) under thy beams.—3, 4. 'Tis my delight now to behold thy form in the shimmering (tremulus) stream, now the clouds oft stretched across (prætentus) thy way.—5, 6. As often as I feed my eyes on these, thy sweet image calms the struggles (prælia) stirred in my breast.—7, 8. And *the-thought-arises* (succurrit), whether perchance in thy orb there is left (supersit) A fitting rest for the sorrowful, O Cynthia, glory of the night!

EXERCISE CXL. (*same continued*).

The sufferers of the earth perhaps may go,
 Released by death, to thy benignant sphere;
 And the sad children of despair and woe
 Forget in thee their cup of sorrow here.
 O that I soon may reach thy world serene, 5
 Poor wearied pilgrim in this toiling scene!

1, 2. Perhaps those who on earth have borne a thousand toils may reach those spots, *released by death* (vindice morte, abl. abs.);—3, 4. There perhaps they may drink in kindly oblivion

of care, Whom unpropitious deities suffer to hope for nothing.—
5, 6. O if it were mine (si mihi sit) to win so calm a region,
I who (fem.) now wander weary and sorrowing on the earth.

Observe that no *literal* translation of "sufferers of the earth,"
"sphere," "children of despair," "pilgrim," &c., is attempted.
'Vindex' should be looked out in the Dictionary of Antiquities.

PART II.

EXERCISE I. (*Tennyson*).

Now fades the last long streak of snow,
Now bourgeons every maze of quick
About the flowering squares, and thick
By ashen roots the violets blow.

Now rings the woodland loud and long ;
The distance takes a lovelier hue ;
And drown'd in yonder living blue
The lark becomes a sightless song.

Now dance the lights on lawn and lea,
The flocks are whiter down the vale,
And milkier every milky sail
On winding stream or distant sea.

Stanza I. 1. "The last long streak," ultima linea.—2. Now bursting (turgidus) with new foliage the copses are green.—3, 4. The gardens smile with flowers arranged in order: the ashen roots (fraxinus ima) cherish, &c.

Stanza II. 1. "Loud and long," procul audito clamore.—2. Now the distant fields are bright *beyond their wont* (Aids I. e).—3, 4. And the lark, whilst it is sunk in azure spaces, utters a melody sent down from the sky, itself is-unseen.

Stanza III. 1. Now the dancing (vagus) light flits o'er, &c.—2. The sheep more-purely white rove in the vale.—3, 4. Whiter gleam the sails as-they-glide on winding rivers, whiter on the distant sea.

Observe the repetition of the adj. in Stanza III. 3, 4.

EXERCISE II. (*Tennyson*).

Home they brought her warrior dead :
She nor swoon'd nor utter'd cry :
All her maidens watching said ;—
“ She must weep or she will die.”

Then they praised him, soft and low ;
Call'd him worthy to be loved,
Truest friend, and noblest foe ;—
Yet she neither spoke nor moved.

Stanza I. 1. His weeping comrades bring back the lifeless hero.—4. “Her only safety is in weeping, if she will but weep.”

Stanza II. 1, 2. Gently whispering, they praised the actions of the dead chief; “he,” said they, “was worthy of love.”—3. He was truest friend, &c.—4. Yet her limbs are—without (careo) motion, her tongue [without] a whisper.

EXERCISE III. (*same continued*).

Stole a maiden from her place,
Lightly to the warrior slept,
Took the face-cloth from his face ;—
Yet she neither moved nor wept.

Rose a nurse of ninety years,
Set his child upon her knee—
Like summer-tempest came her tears—
“ Sweet my child, I live for thee.”

Stanza I. 1, 2. One, rising from the girlish band, with stealthy step comes lightly to where he lies :—3. She takes the covering from his face, for it was concealed by a covering,—Yet she sat, as before, with tearless cheeks.—“tearless,” *siccus*.

Stanza II. 1, 2. Rises the aged nurse (*anus*) who had seen *ninety* (*Aids VIII. d*) years ; she places on her knee the boy, pledge of her master (*herilis*).—3. “Came her tears”—*solvitur in lacri-*

mas.—4. Cf. Catullus. lxxviii. 160, "Lux mea, quâ vivâ vivere dulce mihi est."

EXERCISE IV. (*Tennyson*).

Of old sat Freedom on the heights,
The thunders breaking at her feet :
Above her shook the starry lights :
She heard the torrents meet.

There in her place she did rejoice
Self-gather'd, in her prophet-mind ;
But fragments of her mighty voice
Came rolling on the wind.

Then stept she down through town and field
To mingle with the human race ;
And part by part to men reveal'd
The fulness of her face.

Stanza I. 3.—"The starry lights"—*radiantia sidera mundi*.—
4. She heard where the dashing waters are united.

Stanza II. 2. She sings future-events (n. pl.) alone (*secum*)
with prophetic mind.—3, 4. But scattered (*rarus*) fragments of
her mighty voice came, fragments trusted to the rolling blasts.—
Cf. Virg. *Æn.* ix. 7, "*volvenda dies*." Poet. Orn. § 2.

Stanza III. 1, 2. By-and-by leaving her watch-tower, through
fields, through cities She sallies forth, and visits in-friendly-
mood (*amicus*) the human race.—3. "Part by part," *velamine*
paulatim posito.—4. How bright a charm shines in her whole
countenance.

EXERCISE V. (*Tennyson*).

Her tears fell with the dews at even ;
Her tears fell ere the dews were dried ;
She could not look on the sweet heaven
Either at morn or even-tide.

Upon the middle of the night, 5
Waking she heard the night-fowl crow :
The cock sung out an hour ere light ;
From the dark fen the oxen's low
Came to her : without hope of change,
In sleep she seem'd to walk forlorn, 10
Till cold winds woke the gray-eyed morn
About the lonely moated grange.

2. She weeps ere the day shakes off the dews (nondum, with abl. abs.).—5, 6. Night was completing her mid career ; at once (simul) roused from sleep she hears the birds of night (adj.) pour forth their song.—7. Phœbus was not yet present ; the cock's crow (vox) sounds through the shades.—8, 10. She seemed in her slumbers to wander endlessly forlorn, nor hopes she that any pleasing change (vices) can come.—12. Where the cheerless (inamœnus) moat (fossa) encircles the lonely house.

EXERCISE VI. (*Tennyson*).

There rolls the deep, where grew the tree ;
O Earth, what changes hast thou seen !
There, where the long street roars, hath been
The stillness of the central sea.

The hills are shadows, and they flow
From form to form, and nothing stands ;
They melt like mist, the solid lands,—
Like clouds, they shape themselves and go.

But in my spirit will I dwell,
And dream my dream, and hold it true ;
For, though my lips may breathe adieu,
I cannot think the thing " Farewell."

Stanza 1. 2. What changes, and how many, has it been thy lot (datum 'st) to undergo, O Earth !—3, 4. There where the

mid sea had lain still, hear the murmurs lengthened out (continuatus) through the long streets.

Stanza II. 1, 2. The mountain itself, shadow-like (simillimus umbræ) is compelled to go into various forms; remain it cannot.—“various,”—nunc hic—nunc ille.—3, 4. And firm [though] the land be, it melts like mist, and perishes shaped-like (assimilatus) empty clouds.

Stanza III. 1, 2. Me the dreams of my own mind, whither I may (fas) betake myself, shall soothe,—dreams though [they be], yet true. Caution B. 4, note.—3, 4. Though I shall seem with my mouth to breathe the bitter farewell, my heart denies its assent and refuses to say it.

EXERCISE VII. (*Tennyson*).

One seem'd all dark and red—a tract of sand,
And some one pacing there alone,
Who paced for ever in a glimmering land,
Lit with a low large moon.

One show'd an iron coast and angry waves: 5
You seem'd to hear them rise and fall,
And roar rock-thwarted under bellowing caves,
Beneath the windy wall.

Stanza I. 1, 2. Lo! one who paces (spatior) through the gloom upon a red strand, and has no comrade to pace with him.—4. Where the moon shines larger and close (proximus) to the earth.

Stanza II. 1. “Iron,” adamantinus.—3, 4. Hear'st thou how the caverns thunder with rocks that break the waves, where the rock stands open-to-the-fury-of (feriendus) the winds?

EXERCISE VIII. (*Moultrie*).

I loved my home, but trembled now
To view my father's alter'd brow;
I fear'd to meet my mother's eye,
And hear her voice of agony;

I fear'd to view my native spot, 5
 When he who loved it now was not :
 The pleasures of my home were fled ;—
 My brother slumber'd with the dead !

1, 2. My home was dear to me, but I would not see my father's sad gaze and altered (versus) countenance.—3. "Meet my mother's eye," *matri conferre oculos*.—4. "Voice of agony," Turn, broken voice and sad words.—6. He to whom these spots had been dear (*cordi*) was no more (*nullus erat*).—8. The fact was, (*Aids VII. 4*) the grave (*tristis humus*) held my brother.

EXERCISE IX. (*same continued*).

I drew near to my father's gate ;
 No smiling faces met me now :
 I enter'd :—all was desolate ;
 Grief sat upon my mother's brow ;
 I heard her, as she kiss'd me, sigh ; 5
 A tear stood in my father's eye ;
 My little brothers round me press'd,
 In gay unthinking, childhood blest,—
 Long, long that hour has pass'd; but when
 Shall I forget its gloomy scene ? 10

N.B. The Historic present should be used in this Exercise.

1. "I drew near," &c., *Ventum erat ad portam*.—"now," *non jam velut ante*.—3. "All was desolate;" I see the scene (*loca*, pl.) desolate with deep sorrow.—5, 6. She kisses me: bitter sighs are intermingled. Scarce does my father himself restrain a tear.—8. They wonder at my sorrow, a gay band.—10. When will that mournful day pass away (*cado*) from my mind?

EXERCISE X. (*Shakespeare*).

Since brass, nor stone, nor earth, nor boundless sea,
 But sad mortality o'ersways their power,
 How with this rage shall beauty hold a plea,
 Whose action is no stronger than a flower ?

O how shall summer's honey breath hold out 5
 Against the wreckful siege of battering days,
 When rocks impregnable are not so stout,
 Nor gates of steel so strong, but Time decays ?

1. Nought avail stone, nought brass, &c. &c.—2. Mortality (ruina) tramples every thing under her sad foot. See note on Exercise XVII.—4. Which Time (dies) carries hither and thither (fertque rapitque) like a flower.—5, 6. How shall honeyed Summer be able to fight against fierce generations, or be able to endure (patiens, with gen.) a siege?—7, 8. For the rock—impregnable [though] it be—is worn away by time: by Time the gate crumbles away (ruo), [though] it be barred with iron.

EXERCISE XI. (*same continued*).

O fearful meditation ! where, alack !
 Shall Time's best jewel from Time's chest be hid ?
 Or what strong hand can hold his swift foot back ?
 Or who his spoil of beauty can forbid ?
 O ! none, unless this miracle have might, 5
 That in black ink my love may still shine bright.

1, 2. Ah ! what hiding-places will be able to baffle Time, that his own chest conceal *not* (*quin contegat*) what is his peculiar charm (*decus*) ?—4. Or who will compel him to abandon his ill-gotten wealth ?—5, 6. None is at hand: this perchance has weight, that (*quod*) the fame of my mistress will always be ennobled (*insignis*) in verse.

EXERCISE XII. (*Shakespeare*).

When I have seen by Time's fell hand defaced,
 The rich proud cost of outworn buried age :
 When some-time lofty towers I see down-razed,
 And brass eternal slave to mortal rage :
 When I have seen the hungry ocean gain 5
 Advantage on the kingdom of the shore,
 And the firm soil win of the watery main,
 Increasing store with loss and loss with store :—

When I have seen such interchange of state,
 Or state itself confounded to decay ; 10
 Ruin hath taught me thus to ruminare,
 That Time will come and take my love away.

This thought is as a death, which cannot choose
 But weep to have that which it fears to lose.

1, 2. When I have seen cast down by the hand of Time the memorials of men who have perished in the course of ages (*longo die*).—4. And brass (*pl.*) lies overpowered by mortal rage.—5, 6. When the ocean wave triumphs far and wide, after the shore has been conquered, and rushes over its new realms with greedy course.—8. And grows and is diminished (*detero*) with equal alternation.—9, 10. When fickle fortune has given sovereignty (*sceptra*) now to this man, now to that, and sovereignty itself gradually decays and falls.—11, 12. These changes (*rerum vices*) have taught me thus to reflect: Time will come; my love will go away.—13, 14. Thus by living I die, I whom at the moment of death (*sub ipsâ morte*) it-grieves (*piget*) not to want (*Poet. Orn. γ*) what I fear to lose.

EXERCISE XIII. (*Keble*).

When the soft dews of kindly sleep
 My wearied eyelids gently steep,
 Be my last thought, How sweet to rest
 For ever on my Saviour's breast !
 Abide with me from morn till eve, 5
 For without Thee I cannot live :
 Abide with me when night is nigh,
 For without Thee I dare not die.

1. My wearied eyelids. See *Poet. Orn. a.* Use part. of "*languet*."—3. Cf. Part I. Exercise XCV.—5. How sweet, "*quanta voluptas*,"—to rest. *Poet. Orn. γ*.—5. Some expansion of the words "*till eve*" will be necessary.—8. For (*nempe*) without Thee I am afraid to die.

EXERCISE XIV. (*Burns*).

My Chloris, mark how green the groves,
 The primrose banks how fair;
 The balmy gales awake the flowers,
 And wave thy flaxen hair.

The laverock shuns the palace gay,
 And o'er the cottage sings:
 For Nature smiles as sweet, I ween,
 To shepherds as to kings.

Stanza I. 2. With what bud (germen) the marigold decks its banks.—3. Awake—"Somnum excutio."—4. And suffer thee to let-flow (explico) thy yellow hair. (Poet. Orn. γ.)

Stanza II. 1. Palace gay, "lacunar inauratum."—2. Cottage, "sordida tecta." Poet. Orn. α.—3, 4. Nature, I ween, smiles e'en on hardy husbandmen, and favours *not* Augustus more than thee, O Thyrsis. Aids VI.

Observe in line 4 that *Augustus* and *Thyrsis* are used as representatives of their respective classes. See Part I Exercise CXXXVII. note.

EXERCISE XV. (*same continued*).

Let minstrels sweep the skilfu' string
 In lordly lighted ha':
 The shepherd stops his simple reed,
 Blithe in the birken shaw.

The princely revel may survey
 Our rustic dance wi' scorn;—
 But are their hearts as light as ours,
 Beneath the milk-white thorn?

Stanza I. 1. Let the minstrel sweep the strings with skilful thumb.—3. Stop, "carmen modulator avenâ."

Stanza II. 1, 2. Let the princely throng (pubes) learn to move

with measured steps (dare compositos motus), and despise the rustic dances, our joys.—3, 4. Yet does such pleasure thrill (moveo) them 'neath their wealthy roof, as does us under the milk-white thorn?—"moveret," in line 4.

EXERCISE XVI. (*Burns*).

Fate gave the word; the arrow sped
And pierced my darling's heart;
And with him all the joys are fled
Life can to me impart.

By cruel hands the sapling drops,
In dust dishonour'd laid:—
So fell the pride of all my hopes,
My age's future shade!

Stanza I. 2. And pierced the beloved breast of my boy.—3, 4. He is dead; and with him joys are fled for me; nor have I any motive for living longer (cur in vitâ morer).

Stanza II. 1. Just as the tree (oak, or beech) &c., &c.—3, 4. Thus fell the pride and safeguard of my fortunes (cf. Part I. Exercise X.), who ought to have been my protector in-my-age (adj.).—Be careful in the Pentameter to use the right tense of "debeo." For "senex," *fem.*, see Tibull. i. 6. 82.

EXERCISE XVII. (*same continued*).

The mother-linnet in the brake
Bewails her ravish'd young;
So I for my lost darling's sake
Lament the live-day-long.

Death, oft I've fear'd thy fatal blow,
Now, fond, I bare my breast;
Oh! do thou kindly lay me low,
With him I love, at rest!

Stanza I. 1. "In the brake" { ⁱⁿ } umbrâ.—2. Cf. Part I. Exercise LXVII. 5, 6.—3, 4. Lo I bereft of my boy, complain; and the day sees me complaining when the sun is risen and when he sets.

Stanza II. 2. Now of my own accord I give my breast, O Death.—4. If only one rest shall unite (fut. perf.) me to my boy.

EXERCISE XVIII. (*Hood*).

The swallow with Summer
Will wing o'er the seas;
The wind that I sigh to
Will visit thy trees;
The ship that it hastens 5
Thy ports shall contain;
But me—I must never
See England again!

1. "With Summer"—when Summer shall at length return.—3, 4. And the breeze which lately caught my sighs as I sighed (Poet. Orn. *a*) shall by and by rustle through the boughs of thy grove.—5, 6. The ship, whose prosperous course the same breeze had hastened on, the well-known coast shall hide in its harbour.—7, 8. See Aids VI. Cf. Part I. Exercise XCV. 8.

EXERCISE XIX. (*same continued*).

When the white cloud reclines
On the verge of the sea,
I fancy the white cliffs,
And dream upon thee:
But the cloud spreads its wings 5
To the blue heaven, and flies:—
We never shall meet, love,
Except in the skies!

2. Which scarcely (*vix bene*) touches the verge (*extrema aqua*) of the sea.—3, 4. I seem to myself to see, &c.;—And I

fancy in my sleep that thou hast returned once more.—6. My eyes cannot follow it as it flies (*cedo*).—7, 8. Alas! only (*Aids* II. 1) in the skies at last will any time (*dies*) restore thee to me, my love.—Expand “skies.”

EXERCISE XX. (*Gay*).

Beauty with early bloom supplies
The maiden's cheek, and points her eyes.
The vain coquette each suit disdains,
And glories in her lover's pains.
With age she fades, each lover flies;— 5
Contemn'd, forlorn, she pines and dies!

1, 2. The maiden has her face o'erspread with lovely (*cupideus*) youthful-bloom (*juventa*). A charm is in her form, and a lustre in her eyes. See Part I. Exercise CXXX. note.—3. Cf. Part. I. Exercise LXXV. Stanza 1. 3.—4. Exulting in (*lætus*) the pain of her unhappy suitor.—5, 6. At length grown-ugly (*deformis*) she mourns that her lovers depart, and she dies pining with despired maidenhood.

EXERCISE XXI. (*Gay*).

As, in the sunshine of the morn,
A butterfly but newly born
Sat proudly perking on a rose,
With pert conceit his bosom glows:
His wings all glorious to behold, 5
Bedropt with azure, jet, and gold,
Wide he displays: the spangled dew
Reflects his eyes and various hue.

1, 2. *Transpose these two lines*.—3, 4. Sits upon a rose-bud (*flos roseus*), and tosses his head on high; and his swelling breast exults with conceit (*amor sui*).—5, 6. Gold had spotted his (*Aids* v.) jetty (*ferrugineus*) wings; and many a streak marks them with azure (*cæruleus color*).—7, 8. Spangled dew, “*crystallinus imber*.”—various hue, “*versicolor decus*.”

EXERCISE XXII. (*Anon.*).

Leaf of Havannah, 'neath whose scented folds
 As sparkles still the bright Promethean ray,
 Expiring with a kiss thy spirit holds,
 For Earth too pure, to Heaven its incensed way.
 So mayst thou, *George*, to beauty's soft control
 Glow ever, as thou liv'st,—then sweetly die;
 While lips that love thee catch thy gasping soul,
 And give thee spotless to the longing sky!

1, 2. Most fragrant leaf, born 'neath a Western sky, whilst thy fold (*spira*) sparkles with, &c.—3, 4. Unable-to-endure earthly impurity (*sordes*), in kisses (*per murmura*) with incensed course thy fleeting spirit seeks the stars.—5. Soft control (*dulcedo*).—6. Glow (*fervere*).—7, 8. While friends with fond (*pius*) mouth catch thy sighs.—Spotless, "*sine labe*."

EXERCISE XXIII. (*Shelley*).

The colour from the flower is gone,
 Which like thy sweet eyes smiled on me:
 The odour from the flower is flown,
 Which breathed of thee, and only thee.

A wither'd, lifeless, vacant form,
 It lies on my abandon'd breast,
 And mocks the heart which yet is warm
 With cold and silent rest.

I weep—my tears revive it not:
 I sigh—it breathes no more on me:
 Its mute and uncomplaining lot
 Is such as mine should be!

Stanza 1. 2. Itself too smiled sweetly (*adj.*) on me.—3, 4. Gone from the flower is the odour, so destiny (*atra dies*) wills it,—which used ever to breathe-of thee, thee only. *Transpose*.

Stanza II. 1. Now a form without (*carens*) sap and life, without feeling (*sine mente*).—2. "It," *flos ille*.—3, 4. And then (*inde*) there comes over my breast, which yet is warm with faithful fire, a cold and deep rest in mockery of it (*illius exemplo*).

Stanza III. 3, 4. It says nought as it dies, *and* utters (*utor*) no lamentations; why do I speak, or utter lamentations as I die?

EXERCISE XXIV. (*Wordsworth*).

Where art thou, my beloved son,
Where art thou, worse to me than dead ?
Oh, find me, prosperous or undone ;
Or, if the grave be now thy bed,
Why am I ignorant of the same, 5
That I may rest ; and neither blame
Nor sorrow may attend thy name ?

2. Not to be equally bewailed by me, if thy death were certain (*abl. abs.*).—3. *Expand this into two lines*.—"Prosperous," whether kindly fates smile, &c.—4. "Or if the grave," &c., Yet if the urn hides now thy ashes, why has not herald Fame brought the tidings (*vox*) to me?—6, 7. So, with thee in safety, I might (*pres. subj.*) lead a life of peace; and neither blame nor (*-ve*) grief should sully thy name.

Observe "*-ve*" for "*nec*," after the preceding "*nec*." Cf. *Ov. Her. vii. 82*,

"*Omnia mentiris; nec enim tua fallere lingua
Incipit a nobis, prima-ve plector ego.*"

EXERCISE XXV. (*same continued*).

Perhaps some dungeon hears thee groan,
Maim'd, mangled, by inhuman men :
Or thou upon a desert thrown
Inheritest the lion's den :
Or hast been summon'd to the deep,
Thou, thou and all thy mates, to keep
An incommunicable sleep.

woodside (ad silvam), the Nymphs' retreat.—"Crowflowers," lilia.—7. "Midsummer's pride," dotes æstivæ.—"Nature," terra.—8. Unfolds her smiles to the smiling Dawn.

EXERCISE XXVIII. (*same continued*).

Ye dark waving plantings, ye green shady bowers,
Your charms ever varying I view :
My soul's dearest transports, my happiest hours,
Have owed half their pleasure to you.
Sweet *Ferguslie*, hail! thou'rt the dear sacred grove 5
Where first my young Muse spread her wing ;
Here Nature first waked me to rapture and love,
And taught me her beauties to sing.

2. How I marvel that a various charm is ever present to you.—3, 4. If any day has risen more happily than usual (solito) to my soul, ye [were] an inseparable (non alienus) part of my joy.—5. "*Ferguslie*," silva.—6. "young," for me a boy.—8. "To sing," non tacuisse (Poet. Orn. γ).

EXERCISE XXIX. (*Tannahill*).

But lately a' was clad wi' snaw,
Sae darksome, dull, and dreary :
Now laverocks sing to hail the Spring,
And Nature all is cheery.
Come, let us leave the town, my love, 5
And seek our country dwelling,
Where waving woods, and spreading flowers,
On every side are smiling.

2. The days seemed to pass slowly (comparative) 'mid darkness.—3. See Poet. Orn. α.—4. The laughing fields attest their joy.—5. Aids VII. 5.—6. Country dwelling, "rustica tecta casæ."—7. Where woods wave, &c.—8. And the ground on every side (ex omni parte), &c., &c.

EXERCISE XXX (*same continued*).

We'll tread again the daisied green,
 Where first your beauty moved me :
 We'll trace again the woodland scene,
 Where first ye own'd ye loved me :
 We soon will view the roses blow 5
 In a' the charms of fancy ;
 For doubly dear these pleasures a',
 When shared with thee, my Nancy.

1. Daisied, "bellidē distinctus."—2. "Me," my heart.—4. Where thy voice first uttered the word (istud) I love.—5. Poet. Orn. α.—Blaw, "pando honores."—6. All that we can picture in fancy (mens sollers). Cf. Part I. Exercise XL. 3, note.—7. Doubly, "plus solito."—8. If only my *Nancy* share (pars sum, with gen.) my joy. Cf. Part I. Exercise XCIX. 5.

EXERCISE XXXI. (*Longfellow*).

There is no flock, however watch'd and tended,
 But one dead lamb is there !
 There is no fireside, howsoe'er defended,
 But has one vacant chair !
 The air is full of farewells to the dying,
 And mournings for the dead :
 The heart of Rachel, for her children crying,
 Will not be comforted !
 Let us be patient ; these severe afflictions
 Not from the ground arise :
 But oftentimes celestial benedictions
 Assume this dark disguise.

Stanza 1. 1, 2. There is no flock but (quod non) misses one lamb, although it change its pastures under a watchful master.

Stanza II. 1, 2. Everywhere are bewailed the dying (*moritura* cohorts) and the dead; And the ceaseless *farewell* loads the air.—Farewell, “*ave atque vale*,” thrice repeated over the tomb.—3, 4. *Take the words* “for her children crying” to make the *Pentameter*—“Whilst childless she bewails,” &c., &c.

Stanza III. 3, 4. Joy comes sometimes in a sable robe, and clouds conceal a propitious God.

EXERCISE XXXII. (*Southey*).

Sweet to the morning traveller
The song amid the sky,
When twinkling in the dewy light
The sky-lark soars on high.
And cheering to the traveller,
The gales that round him play,
When faint and heavily he drags
Along his noon-tide way.

Stanza I. 2. Sweetly sounds the song ceaselessly poured forth (*vox iterata*) in the mid sky.—3. “Twinkling,” at one time vanishing, at another glimmering (*corusco*), &c., &c.

Stanza II. 1, 2. How oft is he refreshed with the breath of the pleasing gale which flits around his path as he journeys on (*part. gen.*).—3, 4. When his strength droops, and overpowered by excessive wandering he chides the long weariness of his noon-tide (*æstivus*) journey.

EXERCISE XXXIII. (*same continued*).

And when beneath the unclouded sun,
Full wearily toils he,
The flowing water makes to him
A soothing melody.
And when the evening light decays,
And all is calm around,
There is sweet music to his ear
In the distant sheep-bell's sound.

But, oh! of all delightful sounds
Of evening or of morn,
The sweetest is the voice of love
That welcomes his return.

Stanza I. 2. He scarce drags his limbs along with tired foot.—
3. If any stream murmurs, &c.—4. His inmost heart feels, &c.

Stanza II. 3, 4. The tinkling thrills his ears with sweet music, where the flock afar wakes melodies with brazen-bell (æs).

Stanza III. 1, 2. But though, as the light of day comes, or as it departs, many things delight his journey with their music (canor);—3, 4. *Transpose the greater part of the two lines.*—A superlative is often strengthened by *unus*. Cf. Virg. *Æn.* ii. 426, "Justissimus unus Qui fuit."—Cf. Cic. *Phil.* ii. 3, 5. Shakespeare, Henry VIII. Act ii. S. 4, "Reckoned *one the wisest*."—"the voice of love." When he fond hears the voice (pl.) of his fond wife.

EXERCISE XXXIV. (*A. Hume*).

Eliza was a bonnie lass, an' O she lo'ed me weel,
Such love as never tongue can tell, but only hearts
can feel :

But I was poor, her father dour,—he wadna' look
on me :—

O Poverty! O Poverty! that Love should bow to
thee!

I went unto her mither, an' I argued an' I fleech'd;
I spak o' love an' honesty, an' mair an' mair
beseech'd :

But she was deaf to a' my prayers,—she wadna'
look on me ;—

O Poverty! O Poverty! that Love should bow to
thee!

Stanza I. 2. [Love] which the inmost heart knows, the tongue utters not (sileo).—4. That (ut, *expressing indignation*)

Love should be thus subdued and be thy slave (famulus)!—
With this use of “ut,” Cf. Cic. Catil. i. 9, “Te ut ulla res
frangat!”

Stanza II. 1. “Fleece,” i.e. coax, importune.—2. Love—
honesty,—“pietas,” “fides.”—3. (*Two lines.*) She is deaf;
and a humble son-in-law displeased the wealthy mother-in-
law.—*Italicized words to be expanded. Omit line 4.*

EXERCISE XXXV. (*same continued*).

I went unto her brother, an' I told him o' my pain,
An' he was wae, he tried to say; but it was a' in
vain:

Though he was weel in love himself, no feeling he'd
for me:—

O Poverty! O Poverty: that Love should bow to
thee!

O Wealth, it makes a fool a sage, a knave an
honest man!

An' canker'd gray looks young again, gin he hae
gear and lan'.

To Age maun Duty ope her arms, though wi' a
tearful ee:—

O Poverty! O Poverty! that Love should bow to
thee!

Stanza I. 3. “Though he was weel in love,”—*make the
Pentameter of this.*—“Though he himself a lover knew what
love was.” *Line 4 may be omitted.*

Stanza II. 1, 2. By money ignorance becomes wise, knavery
honest (pius): the grey head—provided only there be money,
—is golden as before.—3. *Make two lines of this, inverting the
clauses.—Omit line 4.*

EXERCISE XXXVI. (*same continued*).

But wait a wee ! O Love is slee, an' winna be said
 Nay ;
 It breaks a' chains except its ain, but it maun hae
 its way.
 Auld Age was blind, the priest was kind ; an' happy
 as can be,
 O Poverty ! O Poverty ! we're wed in spite o' thee !

1. Wait a wee ! "nil desperandum."—"and winna," &c., refuses to be conquered.—3. Kind, "non durâ mente," abl. quality.—4. Thou wast powerless (nil poteras) against us, Poverty.—5, 6. Thou wast powerless against us (Poet. Orn. § 1), whom one couch holds *happy-as-kings* (regum sorte potitos), in spite of thee (te renuente).

EXERCISE XXXVII. (*S. Daniel*).

Come, worthy Greeke, Ulysses, come,
 Possesse these shores with me :
 The winds and waves are troublesome,
 But here we may be free.
 Here may we sit and view their toyle, 5
 That travaille in the deepe :
 Enjoy the day in mirth the while,
 And spend the night in sleepe.

2. Cf. Part II. Exercise XLV. 8.—3. *The English may be broken up*.—4. Here we may spend (fas agitare) our days without care (adj.).—5, 6. Here from the land we may view the efforts of mariners, whose (queis. Aids v.) vessel is in distress (laboro), &c., &c.

EXERCISE XXXVIII. (*same continued*).

Faire nymph, if fame or honour were
 To be attain'd with ease,
 Then would I come and rest with thee,
 And leave such toyles as these :

But here it dwells, and here must I 5
With danger seek it forth : —
To spend the time luxuriously
Becomes not men of worth.

1, 2. Fair nymph (nympha, decus nostrum), if fame lay open to the easy-going (lentus): if honour were *within-the-grasp-of* (corripiendus) the sluggard:—5, 6. But I must seek fame through the midst of toils. The path of honour leads but through dangers.—7. Spend luxuriously, “luxu foveo.”—8. That sloth becomes not men of-worth (egregius).

EXERCISE XXXIX. (*Longfellow*).

The day is cold and dark and dreary ;
It rains, and the wind is never weary :
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall :
And the day is dark and dreary.

My life is cold and dark and dreary ;
It rains, and the wind is never weary ;
My thoughts still cling to the mouldering past,
But the hopes of youth fall thick in the blast,
And my days are dark and dreary.

Be still, sad heart, and cease repining ;
Behind the clouds is the Sun still shining :
Thy fate is the common fate of all ;
Into each life some rain must fall,
Some days must be dark and dreary.

Stanza 1. 1. Dreary cold (pl.) saddens, &c.—2. Never weary, “irrequietus.”—3, 4. These two lines make the Hexameter, and part of the Pentameter, which is completed by line 5.—Is dark and dreary, “flet sine sole.”

Stanza II. 3. Thoughts cling, "hæret amor." Omit "mouldering."

Stanza III. 1. Cease repining, "mitte querelas."—3, 4. (*One*

line.) Thy lot is the common one of the world: each has (see Part I, Exercise XXIV. 3, note) his own stormy-weather.

EXERCISE XL. (*Barry Cornwall*).

Lady, sing no more!
Science all is vain,
Till the heart be touch'd, lady,
And give forth its pain.

'Tis a living lyre
Fed by air and sun,
O'er whose witching wire, lady,
Faery fingers run.

Pity comes in tears
From her home above,
Hope, and sometimes Fear, lady,
And the wizard—Love.

Each doth search the heart
To its inmost springs;
And when they depart, lady,
Then the Spirit sings.

N.B. In this Exercise every two lines of English are to make *one* line in Latin.

Stanza I. 2. Science, "*ars canendi*."—3, 4. Unless the heart be touched-and-give-forth (*mens mota resolvat*) its anxious burden.

Stanza II. 2. Fed by, "*alumna*."—A living lyre, "*animata chelys*."—3, 4. It sings when touched by fairy fingers (*divino pollice*).

Stanza III. 2. Home above, "*cælum*."—Pity, "*pietas*."—4. And the wizard Love adds himself as a companion.

Stanza IV. 1, 4. They each in its own turn search the heart (*præcordia*) thoroughly: nor does the soul sing at-liberty (*resolutus*), except when they fly away.

EXERCISE XLI. (*Gray*).

Low the dauntless Earl is laid,
Gored with many a gaping wound ;
Fate demands a nobler head ;
Soon a King shall bite the ground.

Long his loss shall Erin weep,
Ne'er again his likeness see :
Long her strains in sorrow steep,
Strains of immortality.

Horror covers all the heath ;
Clouds of carnage blot the sun :
Sisters, weave the web of death—
Sisters, cease : the work is done !

Stanza i. 1. "Dauntless," expand this word.

Stanza ii. 1. Erin, "Hibernia."—2. To her seeking [him] none like him (par) will be likely-to-return.—4. Cf. Part I. Exercise XLVI. line 4 ; and see Poet. Orn. § 2.

Stanza iii. 1. Covers, "ingruo super."—3. Cf. Part I. Exercise LXXXIV. line 1 ; and see Poet. Orn. § 2.

EXERCISE XLII. (*Goldsmith*).

Turn, gentle Hermit of the dale,
And guide my lonely way,
To where yon taper cheers the vale
With hospitable ray.

For here forlorn and lost I tread,
With fainting steps and slow ;
Where wilds immeasurably spread
Seem lengthening as I go.—

“Forbear, my son,” the Hermit cries,
 “To tempt the dangerous gloom;
 “For yonder phantom only flies
 “To lure thee to thy doom!

Stanza I. 1. Hermit, “*venerabilis incola saltus*.”—3, 4. Guide me to where the friendly light which gives its tiny ray afar illumines the vale and the gloomy shades.—*The order of the words will have to be altered considerably.*

Stanza II. 3, 4. Where wilds seem to grow with boundless tracts, *and* there is *no* end (meta) nor any limit to my wandering.

Stanza III. Hermit, “*senior*.”—2. “Dangerous gloom,” dangers of the nightly journey.—4. It lures thee on only (*non nisi*, Part I. Exercise V. line 3) with fatal craft.

EXERCISE XLIII. (*Broome*).

Queen of fragrance, lovely Rose,
 The beauties of thy leaves disclose!
 The Winter's past, the tempests fly,
 Soft gales breathe gently through the sky:
 The lark, sweet warbling on the wing, 5
 Salutes the gay return of spring:
 The silver dews, the vernal showers,
 Call forth a bloomy waste of flowers;
 The joyous fields, the shady woods,
 Are clothed with green, or swell'd with buds. 10
 Then haste thy beauties to disclose,
 Queen of fragrance, lovely Rose!

1. Queen of fragrance, “*rerum suavissima*.”—2. Beauties, “*quidquid honoris habent*.” Aids 1. h.—6. Rejoices that Spring has revived (*reparo*) sunny days.—7. The dew sparkles, &c.—8. Waste of flowers, “*florum copia hic illic*.”—11, 12. Lovely rose, why dost thou delay? Queen of fragrance, disclose for me, disclose at my prayer (*vocata*) thy beauties. (Poet. Orn. ζ. 2.)

EXERCISE XLIV. (*Bp. Heber*).

God, who madest Earth and Heaven,
Darkness and light;
Who the day for toil hast given,
For rest the night.
May Thine angel-guards defend us, 5
Slumber sweet Thy mercy send us;
Holy dreams and hopes attend us,
This livelong night.

1. Who madest (creator).—Use “pariter—pariter.” See Part I. Exercise IX. Stanza 1. 3.—2. Whom light and darkness own as their author (pater).—5. Angel. See Part I. Exercise LXX. note.—6. Let kindly rest be with us (comes) under Thy blessing (auspice te).—8. Cf. Ovid, *Am. i.* 6. 24, “Tempora noctis eunt.”

EXERCISE XLV. (*same continued*).

Guard us waking, guard us sleeping;
And, when we die,
May we in Thy mighty keeping
All peaceful lie:
When the last dread call shall wake us
Do not Thou, our God, forsake us,
But to reign in glory take us
With Thee on high.

1. *Make two verses of this line.* Expand “guard” into “cura praesidioque fove,” for the *Pentameter*; and make the *Hexameter* by expanding into ‘whether we wake.’ Cf. Part II. Exercise XIV. line 3, &c., &c.—5. See *Poet. Orn.* 6.—6. See *Aids i. c.* —8. To reign, &c., [As] the partners and sharers of Thy kingdom. *This will make the Pentameter.*

EXERCISE XLVI. (*Sir W. Davenant*).

Roses and pinks will be strewn where you go ;
 Whilst I walk in shades of willow, willow.

When I am dead let him that did slay me
 Be but so good as kindly to lay me
 There where neglected lovers mourn, 5
 Where lamps and hallow'd tapers burn,
 Where clerks in quires sad dirges sing,
 Where sweetly bells at burials ring.

My rose of youth is gone,
 Wither'd as soon as blown ! 10
 Lovers, go ring my knell !
 Beauty and love, farewell !
 And lest virgins forsaken
 Should perhaps be mistaken
 In seeking my grave, alas ! let them know 15
 I lie near a shade of willow, willow !

3, 4. This one thing grant me (exsequor), thou who hast been the cause of my death, lay my limbs in the spot I have enjoined.—5, 6. "Neglected lovers." See Part I. Exercise V. line 1, note.—7. Clerk, "sacerdos."—8. "melos exsequiale." 11. "Si quis," or "quisquis amas." Cf. "*Quisquis amas, scabris hoc bustum cædite saxis*," Propert. iv. 5. 75.—12. "Beauty and Love." see Aids i. h.—13—15. From "and lest—my grave," to make two lines.—15, 16. Hear my warning, ye virgin bands ; the drooping willow o'ershadows my resting-place (cubile).

EXERCISE XLVII.

To yon fause stream that, near the sea,
 Hides mony an elf and plum,
 And rives wi' fearful din the stanes,
 A witless knight did come.

The day shines clear—far in he's gane
Where shells are silver bright;
Fishes were leapin' a' around,
An' sparklin' to the light.

When, as he lav'd, sounds came sae sweet
Frae ilka rock and tree;
The brief was out—'twas him it doom'd
The mermaid's face to see.

Glossary. "Plum," a deep hole.—"witless," ignorant of his destiny.—"ilka," every.—"the brief was out," the sentence, or doom, had gone forth.

Stanza I. 2. There is a place where (*est ubi*) a stream flows into the sea with treacherous course,—the deep water hides many mermen. Cf. Virg. *Æn.* v. 824, "*Tritonesque citi, Phorci-que exercitus omnis.*"

Stanza II. 1. Far in, &c.—"*ruit urinator in undas.*"—"urinator," a diver.—3, 4. Poet. Orn. κ.—"Were leaping." Aids I. a.

Stanza III. 1, 2. *Break up the English*:—*freely* thus; Sweet sounds were heard; the rocks and trees (*nemus*) repeat the sweet sounds. Poet. Orn. ζ. 2.—3, 4. Fate's inevitable decree had gone forth: he was to behold (*intueor*) the mermaid's face.—"inevitable." Aids II. 1.

EXERCISE XLVIII. (*same continued*).

Frae 'neath a rock, soon, soon she rose
An' stately on she swam,
Stopp'd i' the midst, an' beck'd, an' sang
To him to stretch his han'.

Gowden glist the yellow links
That round her neck she'd twine;
Her e'en were o' the skyie blue,
Her lips did mock the wine.

EXERCISE L. (*M. Arnold*).

Youth rambles on life's arid mount,
And strikes the rock, and finds the vein :
And brings the water from the fount,
The fount which shall not flow again.

The man mature with labour chops
For the bright stream a channel grand,
And sees not that the sacred drops
Ran off and vanish'd out of hand.

And then the old man totters nigh,
And feebly rakes among the stones :—
The mount is mute, the stream is dry,
And down he lays his weary bones.

Stanza I. 2. "Vena reperta patet."—4. Poet. Orn. ζ.—Ne'er again, "non ullo die."

Stanza II. 3, 4. Meanwhile he knows not in-his-blindness (*malè providus*) that the sacred waters have passed from his sight with sudden flight.

Stanza III. 2. Rake among, "rimor."—4. The old man lays down his weary limbs.

EXERCISE LI. (*Shakespeare*).

Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy,
Anon permit the basest clouds to ride 5
With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to West with this disgrace.

E'en so my sun one early morn did shine
 With all triumphant splendour on my brow ;— 10
 But out ! alack ! he was but one hour mine :
 The region cloud hath mask'd me from him now ;
 Yet him for this my love no whit disdaineth ;
 Suns of the world may stain, when heaven's sun
 staineth.

1, 2. How often does the sun, &c.—flatter, "foveo."—sovereign, "regalis."—3. All-gold (aureus) he kisses the green plains, like an alchymist (magus), he *breathes* gold on the pale waters. 5, 6. *Break up the English*:—And now clouds float, &c.—9. One early morn, "manè quondam."—See Aids v.—10. And lit up (tingo) my brow with joyous lustre.—12. Thick clouds now shroud his head.—14. The suns of mortals may grow dark, since the god himself grows dark.—"Soles" in line 13.

For the use of "afflo" in line 3, cf. Virg. *Æn.* i. 591, "Lætos oculis afflārat honores," and Tibullus, ii. 4. 57.

EXERCISE LII. (*Hemans*).

When the last flush of eve is dying
 On boundless lakes afar that shine ;
 When winds amidst the palms are sighing,
 And fragrance breathes from every pine :
 When stars through cypress boughs are gleaming,
 And fire-flies wander bright and free, 6
 Still of thy harps, thy mountains dreaming,
 My thoughts, wild Cambria, dwell with thee.

3, 4. *Transpose these lines*.—"Every." Aids II. 1.—5, 6. *Transpose these lines*.—Fire-fly, "lampyrus" (Poet. Orn. a).—7. Dreaming, "subeunt per somnia." *Repeat the verb*. See Part I. Exercise XII. 5, note ; and Poet. Orn. § 2.—8. "Thoughts dwell," use the phrase "non cadere ex mente" or "pectore."

EXERCISE LIII. (*Cowper*).

'Twas in the glad season of Spring,
Asleep at the dawn of the day,
I dream'd what I cannot but sing,
So pleasant it seem'd as I lay.

I dream'd that, on ocean afloat
Far hence to the Westward I sail'd,
Where the billows high lifted the boat,
And the fresh-blowing breeze never fail'd.

In the steerage a woman I saw ;
Such at least was the form that she wore,
Whose beauty impress'd me with awe,
Ne'er taught me by woman before.

Stanza I. 2. "Asleep," I was sleeping.—3, 4. When I saw (Poet. Orn. κ) dreams that-demand pleasant strains : pleasant dreams appeared to me in my slumbers (soporatus).

Stanza II. 2. I sailed, "vela dabam."—4. "Never failed," ceased not to follow.—"fresh-blowing." Cf. Virg. *Æn.* vii. 510, "Spirans immane;" Hor. C. iii. 27, 67, "Perfidum ridens Venus."

Stanza III. 2. At all events she had a woman's features (sum, with abl. quality).

EXERCISE LIV. (*same continued*).

She sat, and a shield at her side
Shed light, like a sun on the waves,
And smiling divinely, she cried—
"I go to make freemen of slaves !"

Then, raising her voice to a strain,
The sweetest that ear ever heard,
She sung of the slave's broken chain,
Wherever her glory appear'd.

Some clouds which had over us hung,
 Fled, chased by her melody clear,
 And methought, while she liberty sung,
 'Twas liberty only to hear.

Stanza I. 1. At her side, "*vicina sedenti*."—3. Smiling divinely, "*haud hominem ridens*." Cf. Virg. *Æn.* i. 320, "*Nec vox hominem sonat*" (Cogn. acc.).—4. I go that he may be free who [was] but lately a slave.

Stanza II. 2. (*Freely*.) My ear never heard sweeter.—4. "Wherever," cf. Part I. Exercise XXI. 5, note.—glory, "*majestas*."—appeared, "*tulisset iter*."

Stanza III. 2. Fled, "*terga dedere*."—3, 4. And methought (*pütö*), while she sings of liberty, catch (*percipio*) only (Aids II.) the melody, thou wilt be free.

Observe particularly Stanza I. 3 and Stanza III. 3, 4.

EXERCISE LV. (*Prior*).

The merchant, to secure his treasure,
 Conveys it in a borrow'd name:
Euphelia serves to grace my measure,
 But Chloe is my real flame.
 My softest verse, my darling lyre,
 Upon *Euphelia's* toilet lay;
 When Chloe noted her desire
 That I should sing, that I should play.

Stanza I. 1. "To secure," labouring to keep safe.—2. "Borrow'd," *fictus*.—3. "Serves to grace," "*commendat nomine*."—4. See Aids vi.

Stanza II. 2. "Toilet," cf. Ovid, *Amor.* I. vii. 68, "*Comas in statione ponere*."—Keep the words, "darling lyre," for line 3.

EXERCISE LVI. (*same continued*).

My lyre I tune, my voice I raise;
 But with my numbers mix my sighs;
 And, whilst I sing *Euphelia's* praise,
 I fix my soul on Chloe's eyes.

Fair Chloe blush'd : Euphelia frown'd :
 I sung and gazed ; I play'd and trembled :
 And Venus to the Loves around
 Remark'd how ill we all dissembled.

Stanza I. 1. Tune, "proludo citharâ."—2. Poet. Orn. ζ. 2.
 3, 4. See Aids VI.—"Eyes," face.—I fix my soul, "mens
 pendet ab."

Stanza II. 1. "Frowned;" expand this word.—3. To the
 Loves around, "audit Cythereia proles," *in a parenthesis*.—
 4. Said, "how ill *they-all* (unus et alter) dissemble!"

EXERCISE LVII. (*T. Moore*).

I know where the wingèd visions dwell
 That around the night-bed play :
 I know each herb and floweret's bell,
 Where they hide their wings by day.
 Then hasten we, maid, 5
 To twine our braid ;
 To-morrow the dreams and flowers will fade.
 The image of love that nightly flies
 To visit the bashful maid,
 Steals from the jasmine flower, that sighs
 Its soul, like her, in the shade.
 The hope, in dreams, of a happier hour 5
 That alights on Misery's brow,
 Springs out of the silvery almond-flower,
 That blooms on a leafless bough.
 Then hasten we, maid, &c. &c.

Stanza I. 2. Such as are wont to play through the chamber
 by night.—3, 4. What herbs, what pendant buds (germen) do I
 not know, where their wing lurks hid by day?—5, 6. (*One line*).
 "Braid," garland.—7. "The flowers will fade," the flower's
 beauty will depart.

Stanza II. 3, 4. The jasmine (line 4), the flower whence he

EXERCISE LX. (*E. B. Browning*).

By your truth she shall be true,
Ever true as wives of yore ;
And her Yes once said to you
Shall be Yes for evermore.

To make two lines only.—"By your truth," To you faithful she shall remain faithful.—"Her 'Yes,'" Saying "I am thine" now, she shall be thine for ever.

EXERCISE LXI.

Men have many faults : Women only two :
Nothing right they say ; nothing right they do.

See Poet. Orn. a.—"only." Aids II. 1.—Have faults, "vitiis premor."—Nothing right, "nil boni."

EXERCISE LXII. (*Sir W. Jones*).

On parent knees a naked new-born child,
Weeping thou sat'st, whilst all around thee smiled :
So live, that sinking to thy life's last sleep,
Calm thou mayst smile, whilst all around thee weep.

2. "All around thee smiled," all was joyous to thy [friends].

APPENDIX.

TABLE I.

NAMES OF WOMEN.

—	Chloe	— — —	Cinara
	Lyce		Glycera
	Rhode		Helena
—		— — —	
	Anna		Canace
	Galla		Cyane
	Maia		Helene
	Myrrha		Lalage
	Pyrrha		Pholoe
		
	(Baucis)	— — —	Ælia
	Chloris		Cynthia
	Doris		Delia
	Phyllis		Flavia
—			Julia
	Acme		Lælia
	Ægle		Lesbia
	Lyde		Lydia
	Phœbe		

(Mevia)	— — — —
Portia	Æmia
Silvia	Cæcia
.....	(Canidia)
Tyndaris	Sulpicia
Myrtalis	
Thestylis	— — — —
	Aurelia
— — —	Cornelia
Acantha	Lavinia
Corinna	
Elissa	— — — —
(Maria)	Catharina
Melissa	Galatea
Næra
.....	Amaryllis
Cypassis	
Ianthis	— — — —
	Neobule
— — —	
Hedyle	— — — —
Myrtale	Asterie
Phidyle	Hermione
	Leuconoe
— — —	
Faustina	— — — —
Priscilla	Deidamia
	Laodamia

TABLE II.

NAMES OF BIRDS.

B.

becafico, ficedŭla, -æ, *f.*
bee-eater, mērops, -ōpis, *m.*
blackbird, mērŭla, -æ, *f.*

C.

capon, altīlis, *c.*
chaffinch, fringilla, -æ, *f.*
chicken, altīlis, pullus.
cock, gallus, -i, *m.*

Syn. Cristatus ales; lū-
 minis auctor avis.

coot, fŭlīca, -æ, *f.*
cormorant, mergus, -i, *m.*
crane, grŭs, grŭis, *f.*
crow, cornix, -īcis, *f.*
cuckoo, cŭcullus, -i, *m.*

D.

dove, see *pigeon*.
duck, ānās, -ātis, *f.*
ducklings, gens ānātinā.

E.

eagle, āquīlā, -æ, *f.*

F.

fieldfare, turdus, -i, *m.*
flamingo, phœnicōptērŭs, -i,
m.

G.

goldfinch, ācanthīs, -īdis, *f.*;
 ācālanthis, -idis, *f.*
goose, ansēr, -ēris, *m.*
grouse, lāgōis, -īdis, *f.*;
 attāgēn, -ēnis, *m.*
guinea fowl, mēlēāgrīdēs,
f. pl.; *Afra avis* (?).

H.

hawk, accīpīter, -ītris, *m.*
heath-cock, see *grouse*.
hen, gallina, -æ, *f.*
heron, ardēa, -æ, *f.*

I, J.

ibis, ībīs, -īdīs, *f.*
jackdaw { cornicŭla, -æ, *f.*
 { mōnēdŭlā, -æ, *f.*

K.

kestrel, falco, -ōnis, *m.*
kingfisher, ālcŷon, -ōnīs, *f.*
kite, milvŭs, -i; milŭŭs, -i;
 or milvus, -i, *m.*

L.

lapwing, parra, -æ, *f.* (?)
lark } ālaūdā,
laverock (Scotch) } -æ, *f.*

linnet
lintwhite (Scotch) { gālbū-
 lă, -æ, f.
 acan-
 this(?)

M.

mavis (Scotch), *turdus*, -i,
m.
moor-hen, *fūlica*, -æ, f.

N.

nightingale, *lūscniă* (?) ;
Phillōmēlă, *gen. term* ;
Daulia avis.

O.

ousel, *mērūla*, -æ, f.
owl, *būbo*, -onis, *m.* ; *strix*,
strigis, f. ; *noctua*, -æ, f.

P.

parrot, *psittacūs*, -i, *m.*
partridge } *perdix*,
pairtrick (Scotch) } -icis, f.
peacock, *pavo*, -onis, *m.*
pigeon, *cōlumbă*, -æ, f. ; *pă-*
lumbes, -is, f.
pheasant, *Phāsidis ales* ; *Scy-*
thica, *Colcha*, *volucris*.
phænix, *phœnix*, -icis, *c.*
plover, see *lapwing*.

Q.

quail, *cōturnix*, -icis, f.

R.

raven, *corvus*, -i, *m.*
redbreast, *rūbēcūlă*, -æ, f.
Phr. " *Quæ capit a rubro*
pectore nomen avis."
ring-dove, see *pigeon*.
rook, *cornix*, -icis, f.

S.

sea-coot } *mergus*, *fūlica*.
sea-fowl }
sparrow, *passer*, -ëris, *m.*
stock-dove, see *wood-pigeon*.
stork, *cicōniă*, -æ, f.
swallow, *hīrundo*, -inīs, f. ;
Prōcnē, -es, f.
swan, *cygnus*, -i, *m.* ; *ōlor*,
-ōris, *m.*

T.

thrush, *turdus*, -i, *m.*
turkey, *mēlică*, -æ, f. ; *Afra*
avis (?) .
turtle-dove, *turtūr*, -ūris, *m.*

V.

vulture, *vultūr*, -ūris, *m.*

W.

witwall, *gālbūlă*, -æ, f.
wood-pigeon, *pālumbes*, *cō-*
lumba.
wren, *galbūla*, or *ācanthis*, f.

Y.

yellow-thrush } *gālbūlă*,
yellow-hammer } f.
yeldrin (Scotch)

TABLE III.

NAMES OF FLOWERS, PLANTS, TREES, AND SHRUBS.

A.

acacia, ăcanthus, -i, *m.*
alder, alnus, -i, *f.*
amaranth, ămărantŭs, -i, *f.*
anise, ănēthum, -i, *n.*
arbut, arbŭtŭs, -i, *f.* (ar-
 bŭtum, -i, *n.*, the *fruit*).
ash, fraxīnus, -i, *f.*

B.

balm, balsămum, -i, *n.*
balsam, ămōmum, -i, *n.*
bay, laurus, -i and -ŭs, *f.*;
 laurēa, -æ, *f.*
beech, fāgus, -i, *f.*; æscŭlus,
 -i, *f.*
birch } bētŭlă, -æ, *f.*
birk (Scotch) } bētŭllă, -æ, *f.*
blackberry, see *bramble*.
bluebell, hŷăcīnthus (?).
box, buxus, -i, *f.*
bramble, rūbus, -i, *m.*
broom, gēnistă, -æ, *f.*
bulrush, juncus, -i, *m.*

C.

cedar, cēdrus, -i, *f.*
cherry, cērăsus, -i, *f.*
chestnut, castănēa, -æ, *f.*
cinnamon, cinnămum, -i, *n.*
clematis, clēmătis, -idis, *f.*
clover, cŷtīsus, -i, *c.*

cornel, cornus, -i, *f.*
cress, ăcīmă, *n. pl.* (?)
cypress, cŷpressus, -i and
 -ŭs, *f.*; cŷpărisus, -i, *f.*

D.

daffodil, narcissus, -i, *m.*;
 asphōdēlus, -i, *m.*
daisy, bellis, -idis, *f.*
darnel, lōlŭm, -i, *n.*
dill, ănēthum, -i, *n.*
dittany, dictamnus, -i, *f.*

E.

eglantine, ăcanthus, -i, *m.* (?)
elm, ulmus, -i, *f.*
evergreen, see *bay*.

F.

fern, fŷlīx, -īcis, *f.*
fir, ăbīēs, -ētis, *f.* (ăbīegnus,
adj.).

Note that ăbīētis, and
 other oblique cases, are
 scanned ăbjētīs, ăb-
 jētē, &c., &c.

flax, linum, -i, *n.*
fleur-de-lis, see *hyacinth*.
foxglove, baccăr, -ăris, *n.*

G.

gowan, see *daisy*.

H.

harebell, see *bluebell*.
hawthorn, *spīnus*, -i, *f*.
hazel, *cōrylus*, -i, *f*.; *adj*.
cōlurnus, -a, -um.
heath, *ēricā*, -æ, *f*.
hemlock, *cīcūtā*, -æ, *f*.
holm-oak, *īlex*, -īcis, *f*.
honeysuckle, *cērinthā*, -æ,
-ē, -ēs, *f*.; *pēriclýmēnus*,
-i, *m*.
hyacinth, *hýācinthus*, -i, *m*.;
vaccīnium, -i, *n*. (?)

I, J.

iris, *īrīs*, -īdis, *f*.
jasmine, *jasmīnum*, -i, *n*.
jonquil, *narcissus*, -i, *m*.

L.

larch, *lārix*, -īcis, *f*.
lavender, *sālīunca*, -æ, *f*.
laurel, see *bay*.
lettuce, *lactūca*, -æ, *f*.
lily, *līlīum*, -i, *n*.¹
lime, or *linden*, *tīllā*, -æ, *f*.
lotos, *lōtōs*, -i, *f*.
lupine, *lūpinus*, -i, *m*.

M.

mallow, *malva*, -æ, *f*.; *hī*-
biscum, -i, *n*.
mandrake, *mandrāgōrās*, -æ,
m.
maple, *ācēr*, -ēris, *n*.

¹ *lilies of the valley*, *amantia lilia vallem*.

marigold, *caltha*, -æ, *f*.
marjoram, *āmārācūs*, -i, *c*.
melilotos, *mēlīlōtōs*, -i, *f*.;
acc. -ōn.
mint, *mentha*, -æ, *f*.
mint (wild), *sīsymbrīa*, *n. pl*.
misletoe, *viscum*, -i, *n*.
moly, *mōlŷ*, -ŷōs, *n*.
moss, *muscus*, -i, *m*.
motherwort, *parthēnicē*, -es, *f*.
mountain-ash, *ornus*, -i, *f*.
mulberry-tree, *mōrus*, -i, *f*.;
mōrum, -i, *n*., the *fruit*.
myrtle, *myrtus*, -i, *f*.

N.

narcissus, *narcissus*, -i, *m*.
nettle, *urticā*, -æ, *f*.

O.

oak, *quercus*, -ūs, *f*. (*īlex*).
olive, *ōlīvā*, -æ, *f*.
orchis, *orchīs*, -īdŷs, *f*.

P.

palm, *palma*, -æ, *f*.
pansy, *vīōlā lūtēā*.
parsley, *āpŷum*, -i, *n*.
pear, *pīrus*, -i, *f*.
pimpernel, *ānāgallīs*, *īdŷs*, *f*.
pine, *pīnus*, -ūs, *f*. } *ābīes*,
} *pīcēā*,
} *tāēda*.
plane-tree, *plātānus*, -i, *f*.
poplar, *pōpŷlus*, -i, *f*.

poppy, pāpāvēr, -ērīš, *n.*
primrose, prīmūlā vērīš (?).
privet, līgustrum, -i, *n.*

Q.

quince, cūdōnīā arbor, *f.*

R.

reed, ārundo, -īnis, *f.*; cālā-
 mus, -i, *m.*; canna, -æ, *f.*
rice, ōrýza, -æ, *f.*
rose, rōsā, -æ, *f.*
rosemary, rōs mārīnus, *m.*
rue, rūta, -æ, *f.*
rush, juncus, -i, *m.*

S.

saffron, crōcus, -i, *m.*
savory, thymbra, -æ, *f.*
seaweed, alga, -æ, *f.*
sedge, cārex, -īcis, *f.* (*ulva*,
 -æ, *f.*)
shamrock, cýtīsus, -i, *c.* (?).
sloe, spīnus, -i, *f.*
starwort, āmellus, -i, *m.*
sweet-briar, vepres (*vepris*)
 ōdōrus. Also *fem.*

T.

tamarisk, mýřicā, -æ, *f.*
tares, lōlīum, -īi, *n.*
thistle, cardūs, -i, *m.*
thorn, ācanthus, -i, *m.*
thyme, thýmum, -i, *m.*
thyme (wild), serpyllum, -i, *n.*
trefoil, cýtīsus, -i, *c.*

V.

vine, vītis, -is, *f.*
vine (wild), lābrusca, -æ, *f.*
violet, vīōlā, -æ, *f.*

W.

walnut, nux, nūcis, *f.*
waterlily, lōtōs, -i, *f.* (*nym-*
 phāa, -æ).
willow, sālix, -īcis, *f.*; sīler,
 ēris, *n.*
woodbine, see *honeysuckle*.

Y.

yew, taxus, -i, *f.*

TABLE IV.

TECHNICAL TERMS USED IN VERSIFICATION.

A. PROSODY.

1. *Apocōpe* (ἀπό-κόπτω). Cutting off a letter or syllable at the end of a word, as "audin'," "vin'," for "audisne," "visne." See Part I. Exercise CXIV. 2.
2. *Cæsura* (cædo). Cutting or dividing the line into two parts; that is to say, the end of a word should come in the middle of a foot—*generally* the third: e.g. "Quid faci|at læ|tas " sege|tes, quo | sidere | terram."
3. *Diæresis* (διὰ-αἰρέω). Division of one syllable into two: e.g. "silūæ," "dissolūisse," for "silvæ," "dissolvisse." (Aids VIII. a.)
4. *Dialysis* (διὰ-λύω). The pause occasioned by the close of a word and a foot at the same time. See *Cæsura*.
5. *Diastōle* (διὰ-στολή, στέλλω). Drawing out or lengthening a syllable naturally short: e.g. Priāmīdēs.
6. *Diplasiasmus* (διπλασιάζω). Doubling a letter: e.g. "reliquiæ," "rettulit."
7. *Ecthlipsis* (ἐκ-θλίβω). Pressing out or elision of *m* before a vowel.
8. *Elision* (elido). See 13. *Synalæpha*.
9. *Epenthēsis* (ἐπι-ἐν-τίθημι). Insertion of a letter into the middle of a word: e.g. "induperator," "cælituum." This is an archaism.
10. *Metathēsis* (μετα-τίθημι). Transposition of letters.
11. *Pärägōgē* (παρὰ-ἄγω). Extension of a word by the addition of a letter or syllable: e.g. "amarier," "spargier," for "amari," "spargi." See Part I. Exercise CXIV. note.

12. *Synæresis* (συν-αίρεσις). Contraction of two syllables into one: e.g. "dœst." "alvœo," &c. This process is sometimes called *Synecphônêsis* or *Synizêsis*.
13. *Synalæpha*¹ (συν-ἐλάφω). The elision of the vowel at the end of a word before a vowel at the beginning of the next: e.g. "Phyllida amo ante alias."
14. *Synœpe* (συν-κόπτω). Cutting out a letter in the middle of a word and drawing the pieces together: e.g. "vinculum," "poculum," &c. (Aids VIII. a.)
15. *Systole* (συν-στέλλω). The shortening of a syllable naturally long, as "stêtêrunt," "constitêrunt," "dedêrunt," &c. (Aids VIII. b.)
16. *Tmêsis* (τέμνω). Cutting one word into two: e.g. "quæ loca cunque," for "quæcunque loca;" "septemque triones," for "septentriones." Part I. Exercise XXI. line 5, note.

B. SYNTAX.

1. *Anadiplosis*; by which the same word is made to begin a sentence which concluded the preceding one. See Poet. Orn. §. 1. Cf. Virg. Ecl. vi. 20; viii. 55. Horace, C. iii. 3. 60.
2. *Anaphœra*; by which the same word is repeated at the beginning of successive sentences. Poet. Orn. §. 2. Part I. Exercise CXXIII. 5, 6. Cf. Virg. Ecl. i. 39. Horace, C. i. 13. 9. Ovid Ep. ex Ponto. ii. 6. 19.
3. *Antithêsis*; by which opposites are contrasted: e.g. Ov. Her. i. 111.

¹ Observe that the vowel is sometimes elided.
 e.g. "Ter sunt conatî imponere."
Hiatus. Cf. Virg. Æn. iii. 211.

4. *Apostrophe*; by which persons, or inanimate objects, are addressed in order to add force or pathos. See Aids vi. Part I. Exercises V. LI. LII. CVII. &c. Cf. Virg. *Æn.* ii. 59. *Ov. Met.* x. 41; *Fasti* iv. 439.

6. *Apposition*; by which a subordinate definition is added to a substantive, not necessarily forming one idea with it, but serving to define or characterize it more closely: e.g. "Tarquinius, rex Romanorum." "Effodiuntur opes, irritamenta malorum," Ov. M. i. 140. Cf. Part I. Exercises V. 1; LVI. 1. 4; XCI. 4.

8. *Attraction*; by which (a) the Relative is drawn into the case of the Antecedent: e.g. *Indice quo nōsti, populo* *Tu* *est*.

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3. *Antithēsis*; by which opposite conceptions are contrasted: e.g. Ov. Heroid. xv. 20. "Improbe,

¹ Observe that the vowel is sometimes, though rarely, not elided: e.g. "Ter sunt conatī imponere Pelio Ossa." This is called *Hiatus*. Cf. Virg. Æn. iii. 211.

multarum quod fuit, *unus* habes." Cf. Hor. C. ii. 15. 13. It belongs chiefly to epigrams, or playful poetry.

4. *Apostrôphe*; by which persons, or inanimate objects, are addressed in order to add force or pathos. See Aids vi. Part I. Exercises V. LI. LII. CVIII. &c. Cf. Virg. Æn. ii. 59. Ov. Met. x. 41; Fasti iv. 439.
5. *Aposiopēsis*; by which the latter part of a sentence is passionately and abruptly broken off. Virg. Æn. i. 135, "Quos ego—sed motos præstat," &c. &c. Ov. Her. xii. 207, "Quos equidem actutum!—sed quid," &c.
6. *Apposition*; by which a subordinate definition is added to a substantive, not necessarily forming one idea with it, but serving to define or characterize it more closely: e.g. "Tarquinius, rex Romanorum." "Effodiuntur opes, irritamenta malorum," Ov. M. i. 140. Cf. Part I. Exercises V. 1; LVI. 1. 4; XCI. 4.
7. *Asyndeton*; by which conjunctions are omitted: Virg. Æn. i. 602, "Urbe, domo socias." Ov. Fast. i. 126, "It, redit officio Jupiter ipse suo." Cf. Part I. Exercise IV. 16; XXXIX. 6; LXXVIII. 4. Part II. LVI. 6.
8. *Attraction*; by which (a) the Relative is *drawn* into the case of the Antecedent: e.g. Hor. Sat. i. 6. 15, "Judice *quo* nôsti, populo." This however is rare. Cf. Terence. Heaut. i. 1. 35. "Hæc quidem causâ *quâ* dixi tibi."—Cicero, Ep. ad Div. v. 14.—Or (b) the Antecedent is drawn into the Relative clause. E.g. Hor. Epod. ii. 37. "Quis non malarum *quas* amor curas habet Hæc inter obliviscitur?" Cf. Sat. ii. 2. 59. Virg. Æn. i. 573.—Ov. Met. xiv. 350.—Terence

Eun. iv. 3. 11: Andr. Prol. 3 and 26.—Cæsar. B. G. iv. 21. Ov. Her. iv. 174. "Sic tibi dent Nymphæ . . . quæ levet *unda* sitim." See Part I. Exercise LIV. 6. 8.

9. *Ellipsis*; by which a word easily supplied is omitted. Ellipses of verbs², prepositions, and conjunctions are most common. See Part I. Exercises CXVI. II. 1; CXI. I. 1.
 10. *Epanalepsis*; by which the word in the beginning of the first clause in a sentence closes the second clause: e.g. Virg. *Æn.* i. 754, "*Multa* super Priamo rogitan, super Hectore *multa*." Cf. Propert. ii. 1. 12. (See Poet. Orn. ζ.)
 11. *Epizeuxis*; by which the same word is repeated with emphasis: e.g. Hor. Epist. i. 1. 53, "*O cives, cives*, quærenda pecunia primum." Cf. Virg. iii. 264. (Poet. Orn. ζ.)
 12. *Hendiadys*; by which two nouns are used to convey one notion: e.g. Virg. G. ii. 192, "Pateris libamus et auro," i.e. "aureis pateris." Cf. Ecl. ii. 8; and see Part I. Exercise XXXIII. 5, note; LXVI. 6.
 13. *Hypallage*; by which the proper and natural relations of words to one another seem to be mutually altered—frequently the attraction of an adjective to a substantive with which it does not properly agree (as in Part I. Exercise XVII. 6. Part II. Exercise X. 2); or sometimes a change of case, as Virg. *Æn.* iii. 61; i. 199.
 14. *Litôtes*; by which a strong notion is conveyed under a weak form of speech: e.g. Virg. G. iii. 5, "*Illaudati* Busiridis aras." See Aids II.
- N.B.—*Ironia* and *Meiosis* may be referred to this figure.

² Particularly the verb "sum."

15. *Ozymōron*; by which opposite words are placed in juxta-position: e. g. Catull. lxiv. 83, "Funera ne funera." Lucr. i. 99, "Casta inceste." Hor. C. i. 34. 2. Cf. Part II. Exercise XXXV. II. 1.
16. *Paranthēsis*; by which a clause is inserted. This figure may often be used with very good effect: "Occupat hunc—vires insania fecerat—Ino," Ov. M. iv. 527. "Cantabam, memini (meminerunt omnia amantes)," Ov. Heroid. xv. 43 Cf. Part II. Exercises III. 3; LV. II. 3.
17. *Paronomasia*; by which words of similar sound are placed in juxta-position. It is not out of place in Epigrams and playful compositions.
18. *Periphrasis*; by which an idea is circuitously expressed. Periphrasis, or circumlocution, may be of two kinds; of the word, or of the thing. Instances of the former are such expressions as "error Hercules," "Catonis virtus," "nitor Hebri," "decus innuptarum," "rigor ferri," "non unquam," "ruborem dare." Cf. Poet. Orn. ε. Aids I. Instances of the latter are such expressions as "Jocosa montis imago" = Echo, Hor. C. i. 12. 4. Cf. Part I. Exercises XXXIII. 4, and LXXIII. 10.
19. *Pleonasm*; by which apparently superfluous words are used: e. g. "ore loqui," "animo reminisci," &c. Cf. Aids III. Part I. Exercise XCII. 2; LXX. 12.
20. *Polyptōton*; by which the same word is repeated in a different case or tense: e. g. "Una *salus* victis nullam sperare salutem," Virg. *Æn.* ii. 354. "Spectantem specta—ridenti mollia ride," Ov. R. A. 279.

21. *Polysyndeton*; by which conjunctions are repeated: e. g. "Una Eurusque Notusque ruunt, creberque procellis Africus," Virg. *Æn.* i. 89. Cf. Aids III.
22. *Prolepsis*; see Part I. Exercises LXIII. note; CXI. note; CXXV. 2.
23. *Synecdöche*; by which the whole is put for a part, a part for the whole; the genus for the species. and vice versâ. See Part I. Exercises V. note; LVI. note; CXXIII. note; CXXXVII. 7.
24. *Zeugma*; by which two nouns are joined to a verb which only suits one of them, but suggests the other verb. Occasionally the *same* verb is applied to different nouns in a *different sense*.

THE END.

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